THE CHALIF TEXT BOOK OF DANCING

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THE CHALIF TEXT BOOK OF DANCING

BOOK III
GREEK DANCING

BY THE SAME AUTHOR

THE CHALIF TEXT BOOK OF DANCING,
Books I and II.

MUSIC FOR EXERCISES IN GREEK DANCING.
Supplementary to this volume.

MUSIC FOR THE CLASSICAL EXERCISES FOR TECHNIQUE;
Fourth Collection, Junior and Senior Parts.

380 DANCES,
Published Separately.

A DESCRIPTION OF THE ABOVE WORKS
will be found in the back pages of this volume.

Louis H. Chalif

THE CHALIF
TEXT BOOK OF
DANCING

BOOK III
GREEK DANCING

BY

LOUIS H. CHALIF

Principal of the Chalif Normal School of Dancing, New York, N. Y.

"DANCE—TO LIVE"

Let dancing ever be pure beauty—so shall it best interpret the aspirations of our soul. And let it be studied with all the ardor and the science worthy of so great an art.

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PREFACE

We have striven in this volume to find the science in the art of Greek dancing and its pedagogy. Every word will be, we hope, of practical value to the teacher and dancer. If the exercises are named, and the name's idea amplified under the paragraph "Expression," it is that the teacher may have a simple means of appealing to his pupils' imagination, to bring out their expressiveness. In the introductory chapters we have followed the same practical method. The truths there are so stated that they can be repeated to a class, with results of better dancing.

We have chosen in this book to consider dancing simply as an art, although granting that it brings health in perfection, that it coördinates the mental and physical powers and increases both, and that it has a deep moral influence. We both acknowledge these benefits of dancing, and are willing that whoso would may call them its most important aspects.

One of the hardest points in writing this volume has been the choice of its title. Of the many names applied to the branch of dancing here treated, some are so broad as to embrace all the chords of Terpsichorè's lyre, while others are too narrow to cover all the phases of the mode discussed here. So we have decided

for "Greek" dancing, while admitting that neither the dancing itself, nor the music at all, nor even the costume used, is just that known of old amid the hills of Hellas.

It has been our aim in these exercises, as in our Greek dances, to beautify and elaborate the simple outlines of Greek dancing, in order to save the art from monotony, while never allowing it to lose in apparent naturalness. We have endeavored also never to sacrifice beauty in striving for the dramatic element, nor for too close an interpretation of the music, note by note. It is our boast that our dances have in themselves so much of variety and beauty as to be still interesting when done in shoes and stockings to satisfy conventions, when so much beauty is lost through the inappropriate costuming. This is a severe test.

Dancing is a changing and a growing art. Whoever regards it as finished will add nothing to it. We believe that anyone who gives his best thought to it has a chance of adding his bit to its progress, as well as of making a guess at the dancing of the future. In any case study incessant, ambitions never satisfied, are the proper discipline and the privilege of every artist.

Perhaps it should be explained in the very preface of this book that there is no necessity that the order of the exercises, and all their details, such as the turnings of the head, exact position of arms, etc., be followed exactly; for freedom and individuality are most important.

But the bendings of the body and the large sweep of the lines in general must never be forgot.

In conclusion, I must express my gratitude to Miss Elizabeth Gilfillan for the untiring assistance she has given me in preparing this volume, also to Mr. S. Columb GilFillan for his scholarly editing; to the Belleclaire Studios for the photographs, and to all my friends for their inspiration.

LOUIS H. CHALIF.

New York, Sept. 15, 1920.

GREEK DANCING

What Is It?

Confessedly it is Greek only in so far as it emulates the noble spirit of the Greeks and goes to nature for its inspiration, as did they. Nature was sublime to the Greeks; the gods of their creation were still clearly personifications of natural forces and great instincts. And so our Greek dancing draws its inspiration from the world of nature and from all that is strong and good in human nature. The winds, the waves, the flight of birds, the rush of the river, the motion of the trees, the passing of the clouds—all the gestures of Nature are a store of treasure to the dancer who seeks to portray the universe by rhythmic movement. To interpret human nature she but looks into her own soul to understand nobility, beauty, truth, the joy of living, the fervor of religion, sacrifice, passion.

So let us define Greek dancing by its use of Nature and call it a beautification of Nature's own dancing. By natural dancing we mean the steps and rhythmic movements that any member of the human race would make if he felt impelled to move to the rhythm innate in his being, or the actions by which any child would express its joy, as skipping or leaping. Such dancing is in distinctiton from the dancing evolved by a particular race, as National

dancing, or built along some method toward a highly specialized effect, like ballet dancing. (We must state at once, however, that the classical [ballet] method is founded on Nature and does not induce artificiality until carried beyond a certain point into its details. As we teach it the pupil remains in touch with Nature.) We may say that the Classical and National modes are dancing with local color, while the Greek style is the expression of the spirit of dancing in its essence.

In calling for a beautification of the natural dancing we may offend some who say that Nature cannot be improved upon. Let those so minded but look at the spontaneous dancing of an untrained but graceful child, and they will see that while charming it is not art, nor so beautiful as art. Art must have form, structure and a knowledge of itself (which does not mean unpleasant self-consciousness), and must yet have remained in intimate touch with its parent, Nature.

Another particular resemblance of Greek dancing to Nature lies in the fact that Nature does not require an audience. A waterfall may leap and laugh in an undiscovered wilderness, a bird will sing as sweetly in the hidden heart of the forest as in the garden's trellis or the gilded cage: so is the Greek dancer always absorbed in the depiction of her dance, as if there were none to watch her.

Such is our innate love of Nature that we desire the Greek dancer to give us the pleasant

illusion that she never needed to be taught, but dances out of pure gladness of heart, weaving impromptu her web of wordless thought. "Singing is but a more gracious way of speaking, and dancing a more pleasant manner of going." We like to think of her not as a trained dancer, but as a person just like ourselves, dancing, and that we could do like her if we had a mind to try. It is just as we rejoice to see in her the beauty, health and physical vigor, which we feel are the natural heritage of us all.

Spirituality

The difference between Greek and other dancing may be considered a spiritual and mental one. The physical differences are but the outward result of the psychological ones. Let no instructor think to teach Greek dancing by imparting exterior mannerisms, and no dancer imagine that she can learn the art by imitation. It begins with an appreciation in the soul, of all that is noble, lovely and simple.

Greek dancing aims to express the soul of things; it is not content with a merely material beauty. It is more abstract than its sister modes. It expresses **more** from not trying to express with such definiteness, just as a water-color can express more than a photograph, or poetry more than prose. It is to other dancing what music is to the other arts. And it is said that all art strives to reach the abstract state of music, where released from the chains of

definite materiality it can soar into enchanted regions.

We believe that the spirituality of Greek dancing ought to permeate the other modes, and that it will in time do much for the elevation of the whole art by bringing dancing back toward Nature, and by leading the thought away from the material body. But it is in the Greek mode that the opportunity seems always greatest for spirituality, since from the very naturalness here the dancer can turn to her own soul for inspiration. Through the Greek art can be expressed perfectly the individuality, life, experience and aspirations of a human soul.

Infinity

When we watch a dancer who has imbibed the great spirit of Greek dancing **we can think of infinity easily.** Her motions and thoughts do not seem to end when the body stops, but to go on further, melting into the universe of which she seems a part. The path of an arm does not stop abruptly as if to say: "This is the exact spot where I belong; no other place would do." It says, rather: "I am flowing with the tide of eternity." Her face does not wear a set smile; it seems to be a part of the changing joy of nature, and to reveal the aspiration of the soul of man.

Watching a Greek dancer, we may see further than that figure floating on the stage. She frees our imagination to go on journeys

of its own. We are transported to wider realms than enclose her image, are led on to great dreams of the kingdom of heaven on earth, where "all the joy that the world denies forever is waiting us there."

The thought of Infinity is also a most useful inspiration to the dancer; and it is a test which may be applied to all art and to human character—when we think of this or that thing, can we at the same time think of Infinity? Only, in judging characters and acts, let us first judge our own, and thus achieve charity.

Types of Greek Dancing

We would distinguish three styles in the Greek mode—the Symbolic, Imitative and Decorative. All three may occur successively in one dance.

The Symbolic portrays such facts as night or day, or emotions such as grief, laughter, hate or despair, by attitudes or movements which somehow convey to us the idea of these things. The depiction of love, by both hands placed over the heart and the face raised, is a typical symbol.

Imitative dancing reproduces such facts of Nature as the waving of the trees, the running of an animal, the leaping of a deer, the flight of a bird, the fluttering of a butterfly's wings, the waves of the sea—by movements and positions actually drawn from the object represented.

In the Decorative type we think not of expressing a certain meaning, but only of creating a dance that is a thing of beauty. To move rhythmically and with grace, the while building one beautiful statue after another, each flowing into the next on a wave of music, all bound together by a wind of music—this is a great joy to the dancer, as to the beholder. It is the joy of the sculptor who fashions again and again the plastic human form or draperies that is his medium.

This type of dancing, which seeks beauty itself, should be ever present in the symbolic and imitative styles as well. If a Greek dance have not beauty it has no sufficient reason to exist; for dancing is an art. It is not enough merely to express one's soul or to show great bodily freedom and prowess; these things must be done beautifully. A free spirit may cause a free body to gallop like a wild horse. And some excellent ideas may appear foolish when depicted in pantomime. Beauty must be the first and last criterion.

So there is much variety to be had within Greek dancing. Sometimes one may be a goddess, with all the dignity and majesty of her rank on high Olympus. Or one may be of the younger and less serious immortals, lower in celestial rank but partaking of the same ambrosia, breathing the same æther. Or, again, one may come down to earth, to be one of those wild, supernatural but half-human creatures, the nymphs, dryads or fauns who inhabit the

woods, trees and rivers, whom few mortals have been so fortunate as to see, but who are nevertheless more real than we; for they live from age to age. (At least they live in Art forever.)

Again, one may be just oneself, human, light and joyful, or strong and soulful, or what we will, interpreting the joy of the world of nature, the joy of birds, butterflies and breezes, the grandeur of the ocean, the mountains, the movements of the stars. And through it all we express ourself.

Steps Used

The keynote of Greek dancing being simplicity, such simple steps are chosen as nymphs of Arcadia might have used, gamboling about in happy abandon. But there must have been one clever, inventive little nymph, the pride of the band, who could always think of something different to do. What **she** might have done is what we do when we put into a dance steps slightly more complex than seem fully natural. But we never use the more complicated, artificial steps of the ballet, which our happy but uninstructed nymph could never have done.

Costume

The costume of the ancient Greeks need not be closely imitated, since we have changed their music and their dancing. In all of these matters the progress of civilization has added

new possibilities to the old, which the clever, progressive Greeks would have quickly made use of had these been available.

It is, however, always instructive to study what those wonderful Hellenes did. Their costume differed fundamentally from ours in having no underwear; it consisted of one or two layers of some comparatively thick, home-spun stuff of wool or linen. This gave strong and beautiful folds. It was always bound at the edges, and sometimes decorated there. The dancing costume, for either men or women, usually consisted of a single, simple, sleeveless tunic, falling to the ankle or knee, bound around the waist and often blousing down below it, sometimes extending beyond the shoulders as if to enclose the whole body and head in a cylinder 7 or 8 feet long, but instead turned over falling down from the shoulders in front and behind in a sort of cape. If the tunic were of ankle-length it was sometimes slit at one or both sides part way upward for greater freedom. In addition to the tunic a large, semi-circular cloak was often worn, enveloping more or less the arms and even the head and the face.

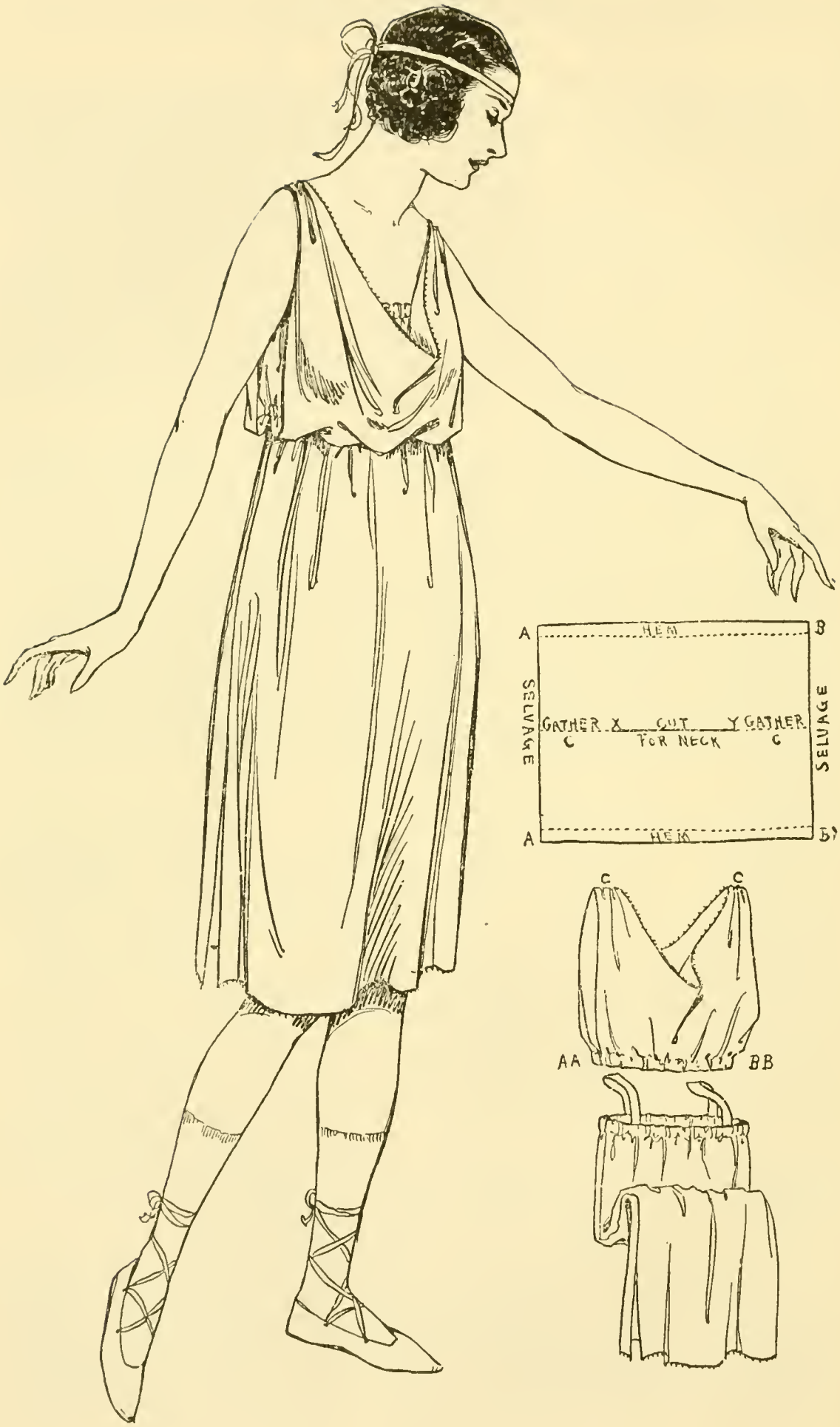
For a costume to-day both the materials available and the demands of propriety are different. Let the dancer dress as she thinks best, only adhering to the principles of simplicity, beauty of line and color and propriety, which last requires that we consider the thoughts

and needs of our audience, and not of our own philosophy of propriety, which may be too true for our times. And as for a hypocritical philosophy, under which many Greek dancers exploit a low appeal, talking the while of art—this is surely contemptible. It is a safe indication, too, that the dancer has no art to offer if she is obliged to or chooses to use the appeal of the indecent.

We may hear the dictum of a sculptor that while the human form is of course the most beautiful of all objects, it can be expressed and even clarified by the folds of classical drapery, which, too, have great beauty in themselves. And for color, of course the human body is nothing, but the possibilities of costume are noble and gorgeous, especially with the thicker stuffs.

There is one place, however, where clothing might often be properly reduced, and that is around the waist. Many dancers are so bundled up here, by many layers of thin fabrics, that their whole trunk in any position has only the form of a bandage roll with fringes, and dancing is reduced farther than in the ballet, to be an activity only of the legs, arms and head. Let the **whole** human figure, though not fully revealed, be at least suggested.

A good costume for class use is the one shown in the accompanying illustration. It is usable too in exhibitions and is a charming and satisfactory dress.


A
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DIRECTIONS FOR COSTUME

Material required—Three yards, 40 in. wide, for average figure.

To make waist—Cut off one yard of material and put a narrow hem (½ to 1 in.) in each end (A B).

In exact center of material, running crosswise, cut a slit (x y) of about twenty inches.

Gather each side of slit (c) for shoulder. Run elastic band through hems (A B) bringing (A) to (A) and (B) to (B). Wear the elastic band around body just under bust and blouse waist over it.

By making the waist the other way of the material, the drapery will fall in softer and much more graceful folds, but ⅛ yard more material will be required and a little will be wasted.

To make skirt—Take two lengths of material long enough to reach from under the arms to just below knees. Sew selvage edges together to within 8 in. of bottom. Put narrow hem in top and run elastic band through. Sew on ribbon shoulder straps. Wear the elastic around body over bust.

Do not hem neck and bottom of skirt, but picot or roll them.

Music

Music is the soul of dancing, and one of the reasons for its being. Since each dance is planned according to its music, built upon it, it follows that the dance must be in character and quality like its music. Therefore, the music should be of the highest order, and should, too, have a clearness which will bring a clear dance. While the older music, with its simplicity and repose, seems the best for the classic simplicity of Greek dancing, we must not scorn the more fiery compositions of later times, nor repudiate in advance the music of the future. For dancing must adapt itself and keep with the spirit and civilization of its age, which has created the dance and the dancer, and the audience and all their ideas and needs, and offers them its music. We may use, therefore, any music which will make of dancing a noble and beautful act, expressing some of our thoughts.

As for the ancient Greek music, it was unharmonized, wailing and poor.

The dancer must **feel** the music if she would retell its beauty in the cadence of her footsteps and the lines of her own body, through which transpires the yet more beautiful radiance of her soul. She must be intimately at one with the music. There is a slowness in the movement of all good dancers that speaks of calm and repose even in the midst of rapid action—a slowness that draws out a movement to the last instant of its allotted time and seems to

fill that time with music: the impression is one of indescribable charm. The phrases of her steps come to an end just when the music ends, no sooner, and her next steps do not begin until the music has actually begun. (Remember that the sight travels practically instantaneously, but the sound comparatively slowly, taking a whole second to go 1086 feet, so that the farther part of the audience will hear the music noticeably later than does the dancer.) The good dancer's pausing, which makes for clearness in the dance as well as for sympathy with the music, is apt to be overlooked by beginners, who often like to rush through a dance. A good dancer may sometimes be a little later than the music, for this is no great offense, but she is **never** ahead of it; that is a fatal fault, for it destroys the charming illusion that she is led by the music and is improvising to it. In the truly musical dancer we seem actually to see the music—its accents, changes of mood, crescendi and diminuendi, climaxes, pauses, even high and low notes. In the beauty of the music she finds her inspiration: for to her the world and all the stars revolve to music.

TECHNIQUE

Technique is simply the control of the mind over the body, so that the body moves as the mind desires, its quick and willing slave. The good dancer can control his body at each instant, can turn it, start it, stop it, lift it from the ground, balance it, move it with lightning rapidity one moment and slowly the next, move one part alone or many harmoniously together, and make the body as a whole take on accurately the lines, arcs and spirals of the pictures which the mind sees. Thus we see that technique is not something to be feared or despised as mechanical: it is the ally of artistic work. A body which is trained to move harmoniously and smoothly, with all its parts working together in perfect and pleasing accord, is like a musical instrument sweetly in tune, which, when played upon by thought, gives out entrancing harmonies.

The scientific explanation of technique which psychology gives us is as follows: There are few positions or movements used by the most wonderful dancer which cannot be duplicated by the rawest beginner, **one at a time** and slowly, the beginner giving her whole thought to the position or movement of one hand or other part. This beginner, starting to dance, is in the position of a man trying to be an orchestra, and play twenty instruments at once. He cannot come near it. But now we invoke the greatest curse and blessing of the

human mind—the force of **habit.** When through dancing, or much more efficiently, through technical exercises, we have become accustomed to certain positions and motions for each part of the body, then of the whole body, and then the usual enchainments of these attitudes, we come to take them with little and finally with no conscious thought at all, just as we have learned to walk or play the piano, without thinking about the motions involved. The mind is still directing all, but sub-consciously, i. e., the illuminating search-light of consciousness is no longer required to be turned on these operations of the mind, but may be directed elsewhere, toward thinking processes not yet habitualized. Three-fourths of all that we do in our lives we do unconsciously, and the value of this fact we can judge by comparing the ease with which we button our coat, all the while thinking about our dancing lesson, with the extreme slowness and mental effort with which a baby executes in his first trials the really complicated movements of buttoning, or of walking. Technique is for teaching us to perform the myriad elements of a dance as we do buttoning or walking—easily and unconsciously, leaving the consciousness, which can attend to but one matter at a time, free for a series of unlearned matters which are sure to need its presence. So the well-trained dancer has succeeded in his task of being a whole orchestra: his various brain cells, each trained in good habits, are each playing their instru-

ment (a certain muscle of the body), with but occasional illumination by the consciousness, as the harpist or the third first-violin receives but occasionally the eye of the orchestral leader. The consciousness, like that leader, is occupied with the general plan and spirit of the performance, the unstandardized or novel features of it—the details can now take care of themselves. So the study of dancing, like that of any other craft, is largely a matter of acquiring good habits, reïterating motion-chains until they can be performed with little or no call upon the consciousness. The acquisition of many and good habits is half of the goal, and three-fourths of all that one can do deliberately toward it.

The next question, then, is how best to establish these habits. The answer is equally clear from psychology and from common observation—by taking up these motions one at a time so that they can be understood and learned aright. This is not Nature's way, true; it is the school's way, and far more efficient. By Nature's method it takes us a month to learn Pas Marchés (walking), ten years for our native language, a life-time to "pick up" a foreign one, and a life-time will generally be insufficient to learn to swim by just swimming, or to dance by just dancing. But by the school method of exercises, learning one detail at a time and repeating that until we can do it without thinking, then proceeding to longer and longer usual combinations of these things,

one can comparatively quickly learn writing, or a foreign grammar, or the piano, or a thousand other arts and crafts that we are too wise even to attempt by any other than this synthetic school method of exercises, for the thorough acquisition, one at a time, of each of the fundamentals of our subject.

The surest and quickest way of all to obtain this basis of dancing, which we may call **control,** is through classical, technical exercises, with their bar work and other specialized methods for strengthening and freeing each part of the body, and for overcoming physical defects. It is true, of course, that by many years of the practice of Greek dancing alone a certain amount of control and strength can be attained; but the understanding student will not spend many years to accomplish what could be reached in one. The dancer who begins with bar work makes rapid progress in strength, lightness and control, and there is a clearness and precision about her style which makes visible the purpose of each movement. It should be remembered that although in Greek dancing the taking of good positions is the most important single feature, it is the legs that bear the brunt of the hard work, carrying the body through wide space with a large flight. So let us train the legs with much bar work to enable them to bear their burden with ease and lightly.

And not alone for the legs is classical technique indispensable. All the intricate and del-

icate movements which beautify and polish all dancing, and the use of the arms can be learned nowhere so well as through the classical technical exercises.

Maurice Emmanuel tells us that the ancient Greeks taught dancing through a system of exercises much like our own basic classical ones.

Relaxation

Among the qualities necessary in Greek dancing we shall speak of relaxation first of all, because it is the one preëminently essential here and because most of the differences of style and position between Greek and Classical dancing are due to the greater relaxation of the Greek. Relaxation gently curves a straight knee, lifts the toes to make a slight and graceful upward curve at the end of the foot, causes the trunk to give and bend, the head to move freely and with abandon or droop gracefully, and the arms to take their positions softly, if with somewhat less precision than in the Classic mode. Under the influence of relaxation Greek dancing attains simplicity through finding the easiest and most natural way to do things; it eliminates frills. But most of all relaxation brings **freedom,** freedom of movement by relieving muscular strain, and freedom of expression by removing obstructive self-consciousness. Hence, it is not so difficult for the artist to change her dancing from the Classical to the Greek mode as it would seem

at first thought. Relax and the problem is solved.

Combining Classical and Greek Dancing

The question is naturally raised here whether the Greek dancer then needs Classical training. She does, because, for one reason, strength can never be gained by relaxing, but only by exerting strength.

We claim that the classical school is founded on nature, and becomes artificial only when carried beyond a certain point, on into the details and mannerisms. As we teach Classical dancing, our pupils remain natural, but their naturalness is beautified. We give only the amount of bar work which is worth while for freedom, strength and beauty. And we insist on a relaxed body, arms and face while the legs are doing their strenuous work, thus keeping the more expressive upper part of the body always at its ease.

As to proceeding from classical to Greek dancing, it is true that a toe dancer of years of experience could hardly become an excellent Greek dancer, for her habits of movement would have become too fixed to be changed. To be an exponent of both schools both should be learned together from the start, or perhaps with one year's classical training to begin on. Thus the student will know how to distinguish between the two. In one class she will acquire strength, poise and precision; in the next she will throw care to the winds, let herself go in

an ecstasy of abandon, rejoicing in the great freedom that the former hour has made possible for her.

The question is often raised as to whether one artist can do all types of dances equally well. Usually she cannot. After a certain amount of study it becomes evident which type a dancer is best fitted for, temperamentally and physically. If she wishes to realize the very best that is in her, she should then stick to her own type (never, however, neglecting classical technique). If a student seems temperamentally fitted to be a ballet dancer, as evidenced in her manners and ideas of life, she will best employ and develope herself along this line alone. And she who seems born to be a Greek dancer had best let National dancing alone, leaving to the woman who feels the gay strength and fire of the peasantry the task of doing justice to their dances. A few dancers there are, indeed, with minds so versatile that they can be real in many rôles, understanding and feeling all types of dancing. And most of our amateur pupils, who love dancing but do not take it very seriously, are better pleased when constantly changing from one kind of dance to another.

Lightness

In spite of the great benefits of bar work, too great a proportion of it is not good for the Greek dancer, since it militates against that lightness which is one of the special beauties

of the Greek mode. An excessive proportion of bar work, e. g., the entire lesson, inclines the dancer to keep near the ground, spoiling the elasticity of her step. But the proper proportion increases the elasticity greatly. A high leap cannot be attained by practicing leaping only, which may weaken the legs or break the arches. But after bar work has strengthened and prepared the feet and legs, practice in leaping will enable the dancer to throw herself to heights she never dreamed of, and her leap will be light and easy, because of the suppleness and strength of her ankles and arches. The case is the same with hopping, covering space and all the light and easy foot movements of Greek dancing which are so beautiful to see. The dancer must first acquire strength, then learn to use her strength for beauty. The little bird that wishes to fly must first grow strong, then practice flying.

A workable rule which may be given as to the proportion of bar work is to give all that the average girl wishing to become a Greek dancer will consent to. This is about a fourth part of the lesson.

Freedom

Relaxation brings this essential quality to a remarkable degree, but not so much as when classical technique helps with its stretchings, which enable wide movements of the joints without effort. It is true that in Greek dancing we wish to be no more than natural; but

let us look at ourselves and see if after all we are ordinarily natural as God intended us to be. He would have us straight and strong, relaxed and supple in all our members. How free are the joints of a baby, who can put his toes in his mouth! But how early in life he loses this accomplishment with most of his freedom from the confinements and restrictions of clothing and all civilization! Then must we all painfully stretch ourselves, in fatiguing exercises, only to restore our frames to their primitive and natural elasticity.

Walking

In walking steps the first law of Greek dancing is that the legs should swing freely, starting from the hips in the beginning of each step, be it long or short. This is the best rule of walking in ordinary life, as well in Classical and Greek dancing. However, there are differences between the Classical and the Greek walk. In the latter the feet are **less** turned out, although they must be a little so to avoid awkwardness and an Egyptian effect, and to give an always desirable diversity of planes. And Greek steps are taken so that the heels follow each other in straight lines, as is natural, never stepping slightly across as in the cultivated and lady-like walk of the ballet. Each step is taken from the ball of the foot down, not from the tips of the toes down as in the ballet walk. Hence the arch and not the toes should be stretched down before stepping. After a step

has been made, if the dancer pause the back foot should rest on the floor with the toes bent forward, instead of the foot being pointed and turned back as in the ballet school; but the foot is turned out slightly and the rear knee is relaxed so that it approaches the other knee or even projects in front of it; the latter gives a beautiful effect.

The Legs

The knee of the leg which bears the weight should be straight, as in classical dancing, since this position suggests strength and actually reveals strength, whether among laymen or dancers. And it stands for alertness and vim as well. A leg that is lifted backward is more bent in Greek dancing than in Classical, since this is more natural. And it is not lifted from the hip so high as a rule. The height will vary with the character or mood assumed for the dance; a care-free nymph would lift the leg higher than would a stately goddess, and in a dance of joy the foot would fly higher than in one of sorrow or quietness.

There is one injunction which cannot be repeated too strongly or too often: the leg must be lifted **directly** backward (from the hip) so that the thighs are close together. This rule holds good whether the leg be lifted much or little. The manner that we do not want in Greek dancing, although it is permissible to a certain degree in the Classical mode, is lifting the leg diagonally backward. This way is un-

doubtedly easier than the backward lift, but in Greek costume it is unspeakably ugly, uncouth and coarse. The leg must be lifted straight backward, even though this is a difficult habit to acquire. The beautiful backward sweep is worth working for and looks entirely natural, although it is cultivated.

The Feet

When a foot is lifted forward or back the arch should be stretched down (though not stiffly), while the relaxed toes curve upward slightly. We assume that this is natural, for the weight of the foot itself makes it hang down somewhat, stretching the arch; and certainly this style of holding the foot makes for graceful curves along the arch.

When standing on one foot with the other lifted, or even on both feet, it is well always to stand on the ball of the foot for beauty and lightness. And such a habit will be especially valued by women who think their feet too large, for it shortens them in effect.

All that we have just said about the feet applies to bare feet only. If ballet slippers be worn to satisfy convention, the strongly downstretched toes of the ballet school must accompany the footwear. When we don ballet slippers we desert Nature: we must be consistent in doing so or we shall have no effect whatever except sloppiness.

This raises the question of all the differences between the use of the feet with and without

shoes. We may answer that she who wishes to do Greek dances bare-foot must often and always practice the art in bare feet. The feet will then teach themselves the natural way of behaving, which is almost always the beautiful way.

The Arms

In Greek dancing these should be particularly relaxed and supple; they should move as if flowing from one place to another, floating in the air as if they had no substance, or waving as if they could respond to the slightest breeze. But one should beware of exaggerating the waviness so that it becomes snaky and oriental, or so that it makes all movements look alike. The arms take larger and straighter positions than in classical dancing (although they should seldom be entirely straight), and they move in slightly larger sweeps and are a more important part of the dance than in the classical mode.

The Trunk

There is much movement of the trunk and neck in Greek dancing. Nearly every attitude contains a bend and a twist. The bends make for beautiful curves of the body as a whole, and the twists add a diversity of planes which seems to give a crowning touch of beauty to the picture.

The following rule of bending is a safe one to follow, although there are some exceptions

to it: Bend sideward toward the side of a foot which is lifted, whether it be lifted forward or back. Sideward bending is apt to be neglected or but half-done. Yet it both improves the lines of the whole attitude or arabesque and adds charm and a certain womanliness. Backward bending is necessary also, but usually the thought of lifting the chest will give the slight arch of the back which beautifies nearly all attitudes. When a foot is lifted backward this arching is usually more pronounced than when both feet are on the ground. Strong backward bending is used as an exercise, and at times in a dance, to give accent, but if used all the time it loses its power of accentuation and brings monotony. Be sure in bending back that the chest be lifted and the abdomen drawn in.

The chest should be lifted at all times, even when bending forward. This gives force and assurance to the appearance, a greater beauty of line, a grandly enhanced air.* Be sure to **relax** with a lifted chest; the lifting must be the natural, not strained one, that comes from habit and exercises for lifting the chest.

Lines in General

To these are due most of the beauty of the pose, and they figure largely in expression as well. The body must always be thought of a whole, a unit, a composition. In an excellent dancer, who understands making compositions

* See the Chalif Text Books of Dancing, Book I, pp. 13, 14, and Book II, p. 35.

of his body, one can always see the different lines that traverse the body, so plainly that a few curves drawn together would make a recognizable picture of him. The head, trunk and a leg often make one curve, and the two arms another, or an arm may continue the curve of the body. The disposition of these lines is an interesting and inexhaustible study. For another example, the head, arched trunk and backward lifted leg make a letter C, which our pupils like to say stands for Chalif. As a matter of fact, we did not invent this position; we merely like it.

The law of opposition, of the arms to the legs, is followed almost always in Greek dancing. It is: That arm is lifted forward which is opposite to the foot that is forward; or in other words, the arm is lifted on the side that the foot is back. This gives a beautiful variety and a diversity of planes and is responsible for most of the twists of the body, whether delicate or pronounced. But of course in many beautiful attitudes opposition is not used.

Naturalness

A portion of the technical training of Greek dancing consists of apparently throwing away the results of classical technique, because the Greek dancer must always appear quite natural. This is accomplished by relaxing and "taking no thought to your body," which will then retain the grace of Classical training in such a mild form as only to beautify nature.

But the dancer must not despise the previous training because she has deliberately abandoned it, for it is still what gives clarity and beauty to her dancing. A teacher of the Classical mode who has become interested in the Greek sometimes says to herself: "I do not believe in technique; I shall use it no more." This is a good enough idea and causes her Greek dancing to blossom into something natural and lovely. Then she does not teach technique to her pupils. But this methodless method of teaching does not bring equally charming dancing from her pupils. Dancers like herself cannot be produced save by conducting them through the same training. For technique once acquired can never be thrown away entirely: the strength, clearness, control and harmony of lines will remain.

EXPRESSION

Thoughts of Infinity

In the Greek dancer we feel that we behold a part of the universe, of Nature itself, a being who feels and moves in harmony with the forces and rhythm of all that is. In so being she is serene, at peace with herself. Her flesh as such seems sublimated away: we see instead the expression of a soul. That soul seems larger than her visible self; indeed her thoughts are too great to be concerned with her own body. They tend outward rather than inward, and seem sent upward, as witnessed by her lifted face. She has a lightness that is most spiritual; she seems not to need this firm earth to tread upon, but as she could ride on the wind, dance among the stars, address the moon. And the rhythm of her limbs is the music of the spheres.

Dancing and Living

How can one think about dancing amid the stars unless he lives as befits the thought, aspiring to the best? One cannot separate dancing from living. The dance comes nearer to life than does any other art, believe we its devotees, with its many instruments of expression. Surely as we live, so shall we dance; it cannot be otherwise. Just as we reveal our character and life in everything that we do, say, wear or look, so do we show our nature yet more when

we dance. Then if we wish to incarnate the free, noble spirit of this art we must have within ourselves a spirit that is free and great —a soul that can expand in every direction, unstopped by selfish end or pettiness or prejudice.

Freedom of Expression

There is a freedom in expression just as there is in movement, a freedom as far removed from boldness as the swallow from the peacock. The dancer should give out expression as freely and generously as the flower its fragrance, opening its beauties to the sunlight. There is one bashful blossom, to be sure, the closed gentian, which shuts up its beauties within itself, sharing no sweetness with the butterflies and bees. But no one has ever written a sonnet in its praise. Here is another and human example of free expression for us to follow. Have you ever watched a baby or a very young child, who has seen something to eat that he likes? How he expands and glows with enthusiasm! It is this same primitive and free outletting of expression that we wish to keep unchanged for dancing in the more sophisticated adult.

How to Express

Many means of expression are possessed by the dancer—the face, position of head, the arms, hands, trunk, legs and feet, each have many positions of their own, and endless combinations with each other; these often make

lines of the greatest significance in attitudes of the body as a whole. Then there are ways and tempos of moving, there is costuming and all the expression in the music which the dancer can make to seem her own. Almost any one of these media alone can express much; but when all are working together for the same end there is the greatest depth and power of expression. (A really great dancer can be understood at so great a distance that the face cannot be seen, because his other, less usual means of expression are trained to tell the same story.) The central control in the mind, operating through brain cells so habituated to the usual operations that they can perform them without attention, secures such excellent and unified results that the dancer's thought seems to shine through his body as light through glass, while his face is like the surface of a lake that registers every passing breeze, cloud or sunbeam.

It is useful to think of your emotions as springing from the chest, where in former days they were believed to reside. Think that each movement has a pantomimic character and spreads from the heart outward to the extremities. Like many ideas for the dancer, this is scarcely true, yet truly useful.

Do not **try** to be expressive: you will fail if you do. Be filled with the thought or emotion that you wish to manifest; then the outward expression will take care of itself. To avoid trying, relax in mind and body (the face in-

cluded); then, with all obstructing stiffness and self-consciousness removed, your physical self will seem to become a fluid medium through which your thoughts can easily pass outward, and you will reveal your real self. Your body is not yourself, but as a dancer it is your means of revealing yourself.

Concrete Ideas

Particular concepts for expressing in a dance are of the greatest help to most persons toward general expressiveness. They feel that they are really doing something if they know exactly what they are trying to do. This is why so many dances are constructed on a definite story. But to say that concrete ideas are essential to expressiveness would be like saying that music without words is futile—that a song is the only sensible sound. No, one does not miss words when Elman plays the violin. So some dancers do not need ideas to express; to them dancing is thoroughly emotional; to them it is enough to **feel.** To others dancing is purely musical. These people are musicians, whether they have studied music or not. When they dance they often think that they **are** the music (the spectator inclines to agree), and these dancers find in the music all that they need for inspiration.

Individuality

This pearl beyond price is the product of naturalness. All of us are different at heart

—every little girl in a dancing class is essentially different from every other little girl—and if only we all could be natural, so far as manners permit, how much greater a variety of personalities should we see about us! And so in dancing, if each could be entirely natural, the dancing of no two people would be alike. In Greek dancing most of all does there seem to be opportunity for naturalness and individuality, for here there is the most simplicity and the dancer is not required to take on any character but her own.

But how is perfect naturalness to be attained? The student looks about her at the other's dancing and imitates the one standing next to her or the most admired member of the class; she watches her teacher and seems to take special pains to imitate his faults. Yet we know that the pupil must be led by a teacher; she could never find alone the long path that it took so many others to mark out. The result is that complete individuality is almost unattainable. But that is no reason to give up the ideal. A few have attained it: and these are they who had faith in their own souls.

Simplicity

Who in few words could do justice to the nobility and grandeur of simplicity! It means a sympathy with Nature's ways; through it beauty is brought into being and stands out clearly, stripped of all frills. And simplicity means all the force of a direct appeal.

To reach simplicity, think clearly and directly as a child or a primitive person would, without reasoning how or why. Think directly of an attitude and your arms will take the shortest path to it; think directly of an emotion and it will stand out clearly, unmixed with other feelings. The dancer will then make an impression distinct, and in all probability beautiful. For Nature's way is the beautiful way.

Sincerity

Sincerity is the quality which makes the dance a living and vital thing, magnetic to capture and hold the interest of the spectator. The dancer must first **feel** that which she wishes to express, then let it express itself. This will make her dancing ring true. Every movement should have its roots in feeling; and, conversely, every movement will then represent a feeling. There will be no aimless, extra, haphazard motions. The dancer will be filled in every member with the thrill of life, and will have a message of truth to impart.

Concentration

Concentration of mind strengthens all the foregoing means of attaining good expression. The Greek dancer while dancing thinks of nothing but to express her dance. Everyday life, friends or any outside interest do not exist for her then; what has happened or may hap-

pen is of no consequence. The fleeting moment is the supreme moment of her life as a dancer, the dance she is rendering her most beloved dance of all. Into it she pours all the fervor and passion of her soul.

NOTES ON PEDAGOGY

The Good Gardener

The teacher is the gardener; the pupils are his growing plants. But he is not the one who makes them grow — he merely guides their progress and gives them good, rich soil to grow upon. This soil is technique for strength and poise; his guidance is by teaching the broad principles of motion and true expression. His object is to produce beautiful flowers of expression, flowers which will justify the long hours of tending the black earth. The good gardener, while he tends the soil, knows the flowers will not be made earthen, but need the dull soil to bloom upon. His greatest task is to keep the balance between his thoughts of earth and hopes of flowers—between technique and expression. The unwise gardener, thinking only of flowers, forces his plant by unnatural foods to make it bloom too soon. And what a sorry plant it is! A few flowers, yes, of false and sickly hue; but what a weak, unhealthy plant it is, with scarce a chance to further grow and bloom again! Such is expression with no technique behind it. The good gardener has more patience. He, too, thinks of flowers—and yet more flowers. His hope is of a healthy plant with power to bloom not once but in repeated blossoms new. And he well knows the nature of his plants—how they must bloom in their

own time, not when he bids them forth, but when within themselves they feel the urge to bloom.

A Classical Foundation

Pleasing dancing may in a long period of study be taught through the exercises in this volume; but as noted before, dancing really good cannot be developed without a foundation of Classical technique. We have observed that the children who stand out noticeably, as the best Greek dancers in our Greek classes, are those who take Classical training as well.

Programs

Each lesson in Greek dancing should begin with relaxing exercises (in circular formation) and with spoken words which tend to bring relaxation, as well as to lead the pupils into the atmosphere of the Greek art. The pupils may be told that they are all spirit, that they are filmy wraiths without substance, so light that a breath could blow them this way or that. And all through the lesson the teacher should frequently talk of the ideals of Greek dancing, using such material as we have given in the introductory pages of this volume, and many other ideas, such as will surely develop in each lesson.

After the relaxing should come some slow walking exercise, which includes rising on the toes, to strengthen and warm up the feet, making the pupils sure-footed and light. After this

slow exercises without hopping may alternate with more vigorous ones that include hopping and leaping; the class will thus have rest after strenuous work without stopping altogether. But a class of beginners should have a larger proportion of slow exercises, since these develop more sureness of foot and better control of the attitudes. A class must never be allowed to romp aimlessly. Dancing is an art first and exercise incidentally.

In teaching a new exercise it is wise to present first the attitudes which it contains before combining them with the steps. Emphasize first the lines and then, if it be a feature, the lightness. Teach simple exercises first, those containing the briefest chains of movements, and later in the course the longer combinations. Thus you will build a knowledge of dancing's elements slowly and surely and also will make the fullest use of the teaching material you possess, since the exercises are always progressive. Do not teach a variation of an exercise in the same lesson as the original one, for this makes monotony. The last two or three exercises may be chosen from the ones (chiefly arm exercises) which are planned to be done in lines facing forward. The class will then be in position to take up the study of a dance.

Nine or ten exercises are usually a sufficient number for one lesson. It is better to teach a few well than to rush through many. The order of the exercises in this volume is a roughly suitable one, but need not be followed.

The teaching of Expression is either a misnomer or an impossibility. We can attempt only to **bring out** expression; no one can create it. But every human being has within himself something lovely to express; the stupidest or most unpromising pupil in a class has something to give that is beautiful; and this can be enticed forth. To be sure in some cases, of adults especially, it is buried so deep under the self-consciousness and repressions of years that it may be long in coming to the light. It is the teacher's task to break down the bars that imprison it and give to the world the expression of another personality. For many a seeming dullard, a nonentity, has become a personality through the releasing development of dancing.

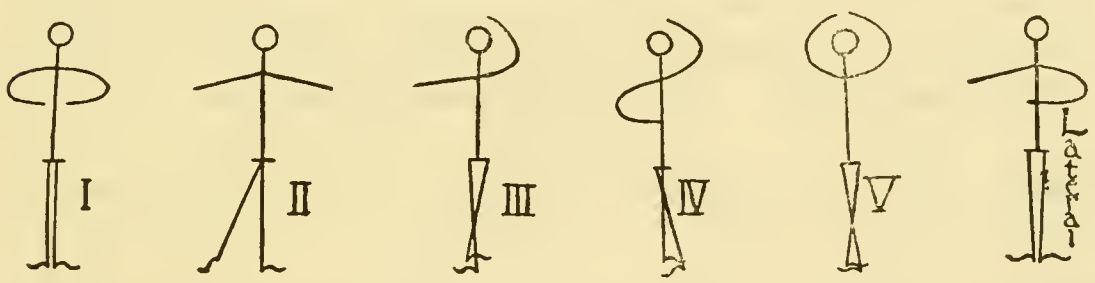
The easiest way to bring out expression is to appeal to the imagination: in the case of children this method succeeds easily. This is why we have given names to the exercises in this volume and have developed the title's idea further under the paragraph on "Expression." Thinking of some concrete idea outside of oneself helps to forget self and removes the fear which so many people have of making themselves ridiculous. Tell a class of adults to smile and they will instantly become graven images from having their thoughts directed toward themselves; but tell them to go after a butterfly and they will probably go with the joyousness of children. If a teacher can place his pupils, child or adult, in the situation or mood desired, they will infallibly respond with an appropriate

expression. Their individual expressions may and should be different, for each pupil is influenced by her own personality. And the teacher should take great care not to interfere with this individuality; she must guard and prize it above all. After this manner cultivating, the teacher gardener will see at last before him many and varied flowers in his garden of loveliness.

THE STANDARD POSITIONS

A detailed description and illustration of these will be found in Book I of the Chalif Text Book of Dancing. Below are sketched and described their main outline only.

The above drawings represent the five "sole" positions of the feet, i.e., with the feet flat on the floor. In the Second and Fourth Positions the foot of reference (R ft. in these drawings) is in the standard forms pointed, the toe alone being on the floor. The sole positions in these cases are seldom used, because they look clumsy, and the pointed position may be taken as the one intended, unless that on the flat feet be specified.



First Position. The arms make a circle in front of the chest at the level of the middle of the chest.

Second Position. The arms are raised sideways a little below shoulder level.

Third Position. The R arm makes a half-circle over and in front of the head and the L is in Second Position. Reverse for Third Position with L arm up.

Fourth Position. The R arm makes a half circle over and in front of the head and the L is in First Position.

Fifth Position. Both arms make a circle over and in front of the head.

Lateral Position. One arm is in Second Position and the other in First.

In combining the arm and foot positions to make the five standard attitudes of the body (1st ft. pos. with 1st arm pos., etc.), as is fully described for the first exercise of Book I, Chalif Text Book of Dancing, the Law of Opposition is followed, i. e., that arm is raised which is opposite to the foot which is in front.

The Amplified positions are indicated above. They are derived from the corresponding standard positions by separating the arms farther, at the shoulder joint, and partially straightening them. Their brief descriptions are:

First. Both arms diagonally forward, a little below shoulder level.

Second. Both arms back of the shoulder-line and considerably below shoulder-level.

Third. An approximately continuous slant with the two arms.

Fourth. The arm of reference is diagonally forward upward to side, and the other at chest-level diagonally forward to the other side.

Fifth. Both arms diagonally upward in front of the shoulder plane.

PART I—ELEMENTARY EXERCISES

1

RELAXING EXERCISES

Any or all of these may be given in the same lesson.

Aim: Grace. Plasticity. Repose. Ease. Balance. Freedom. Abandon. Lightness. Dexterity. Adagio and lyric movement. Expression (by overcoming resistance to the natural outletting of the emotions).

Formation: In lines, all facing forward.

Exercise for the Arms

This is done without music. Slowly lift the R arm forward and upward overhead; then utterly devitalize it, allowing it to fall of its own weight. If really relaxed it will hang loosely after falling and swing forward and back a few times. ¶ Repeat about 4 times, then 4 times with L arm, and then with both together.

First Exercise for the Neck

This is performed without music or counts, the teacher simply telling when the position is to be changed: or else slow, rhythmical 3/4 time is used.

Allow the head to fall forward (3 counts),

raise it again (3 cts), allow it to fall backward as far as it will (3 cts) and raise it (3 cts). Repeat 4 or 8 times in all. If the neck be really relaxed the head will fall so far back that the ceiling is noticeably visible, and the chords in the front of the neck will not stand out, not being under tension. With practice this position will be easily attained.

Second Exercise for the Neck

This is done without music, or with the piece used for the previous exercise.

Allow the head to fall forward (3 cts), roll it around to R until it lies over the R shoulder, the face looking forward (3 cts), roll it to R, continuing the circle until it falls backward into the position of the previous exercise (3 cts), and roll it toward the L, continuing the circle until it lies over the L shoulder (3 cts). Repeat 4 times in all to the R, then pause for an instant and make 4 circles to L.

Third Exercise for the Neck

This is to be done without music, or with the same music as the previous exercise.

Turn the head so that the face looks diagonally forward R (3 cts), keeping the head turned thus, bend it far back diagonally L with the neck relaxed (3 cts), return it to an erect position, looking diagonally to R (3 cts), and turn to look forward (3 cts). Repeat 4 times in all to the R, then as many to L.

First Exercise for the Trunk

No music or counts are used, the teacher simply saying when the position is to be changed; or else slow legato 4/4 time is played, preferably a melody with a running accompaniment.

Allow the trunk and arms to fall forward, but with a controlled movement to avoid a jerk (4 cts); swing the trunk around to R, allowing its own weight to bend it far to the side, the arms still dangling loose from the shoulders (4 cts); roll the trunk back and transfer the weight entirely onto the balls of the feet so as to permit of bending back still further, lift the arms overhead as relaxed as possible, let them fall back somewhat (though still up) to further assist the backward bending (4 cts); roll the trunk in the same direction until it is bent far to L, the arms dangling from the shoulders (4 cts). Repeat 4 times in all, and then repeat 4 times circling to L.

Second Exercise for the Trunk

Music should be played, and be the same as for the previous exercise.

We here do the backward bend only. Rise on the toes with the heels together, allowing the head to fall far back; bend backward in the upper part of the back, so that the chest is lifted very high; the arms hang down relaxed. Try to relax the whole upper part of the body while in this position and hold as long as eas-

ily possible without regard to the music. Resume the natural posture to rest for a moment, and then repeat all. This exercise is helpful for forming a good standing position, in which a straight back is so essential.

Exercise for the Trunk and Arms

The music is a waltz, played slowly at first, then faster.

Stand throughout the exercise with the feet close together, the heels and toes touching, a position which allows of more twisting than the standard First Position.

Twist the shoulders to R as far as possible, twist the head in the same direction so far that the back of the room is visible and swing both arms to R as far as they will go, moving them in a plane a little below shoulder level (1 meas.). Repeat to L (1 meas.), and continue twisting from side to side with gradually increasing speed until a comfortable rhythm is established. The arms should relax more and more as the exercise progresses until they are so utterly devitalized that they slap the back and chest at the reversal of each twist, making a noise which plainly gives the proper tempo to the pianist.

Exercise for the Legs

The music is quick semi-legato 6/8 time.

Standing on L foot, with arms in Second Position to aid in keeping the balance, swing

R leg forward utterly relaxed (cts 1, 2, 3) and swing it back from the hip, still relaxed (cts 4, 5, 6). Repeat 8 times in all, and then as many times with L leg.

2

LYRIC WALKING AND RUNNING

In this exercise we have the development of the walk usually used in Greek dancing, which is light, springy steps taken from the toe down, resembling subdued running steps when made in quick succession. When used in a dance, this walk should appear to be entirely natural, its component parts being blended together instead of separated as they must necessarily be when practicing.

It is not essential to teach the entire exercise in one lesson: any one of its parts may be taught separately, or any number of consecutive parts together.

Aim: To make the feet strong and supple, to provide balance, to teach listening to the music and counting it, and to teach opposition of the arms to the feet.

Music: Semi-staccato 2/4 or 4/4 time, which has perfectly regular phrasing.

Formation: A circle, all facing in line of direction. Thus each pupil will move forward counter-clockwise around the room.

The Exercise

Part 1. Taking 4 counts to a step, slowly transferring the weight from one foot to the

EXERCISE 2.

other. ¶ Rise on the toe of L foot at the same time swinging R foot forward about an inch above the floor, with knee straight and arch, but not toes, stretched down (ct and—before the music starts); place the ball of R foot on the floor with the toe turned out about 15 degrees (ct 1); remaining on both toes very gradually transfer the weight to R foot (cts 2, 3); lower the R heel leaving L foot resting on the floor behind with the toes bent forward and the knee relaxed (ct 4). Repeat, starting swing L foot forward on ct and, and continue alternating R and L feet as long as desirable.

The R arm is extended forward and upward about head-high, the L arm downward and backward continuing the slanting line of the R arm. Both palms are down. If the shoulders become tired the arms may be dropped to the sides, since this part of the exercise is primarily for the feet.

Part 2. Taking 4 cts to a step, with arm movements, the steps corresponding to whole notes in music. ¶ Rise on the L toe swinging the R foot forward (ct and), step forward on the toe of R foot, immediately afterward lowering the heel (ct 1), hold, letting the L foot rest on the floor behind with the knee relaxed (cts 2, 3, 4).

Starting from the arm position described above, very slowly, during 4 cts, reverse the position of the arms, head and trunk, extending the L arm forward and upward and R arm

downward and backward. Move the arms smoothly and continuously, as if drawing them through water. The attitude of the body is also built little by little. Keep the chest erect always and beware of settling too much sideward. Repeat on L foot and continue alternating R and L feet as long as desirable.

Part 3. Taking 2 cts to a step, with arm movements, the steps corresponding to half-notes. The steps are taken in the same manner as those of Part 2, but in double that time.

The arm and body positions, too, are the same, but the change of position of the arms is accomplished in 2 counts only.

Part 4. Take 1 step to a ct, the steps corresponding to quarter-notes. This is the most elusive as well as the most beautiful part of the exercise. The steps are like subdued running steps, being halfway between a walk and a run. ¶ Extend the leg forward about an inch above the floor, with the knee straight and foot extended down, before each step; then make an almost invisible leap onto it from the other foot. Land on the toe and immediately lower the heel. Think always that the spring of the steps is entirely in the feet.

For the first 4 steps the arms are in the position used in Part 1, with R arm up, the palms down, the head and trunk bent a little to L (not forward), and the face turned to look under the R arm. For the second 4 steps the arms

are kept in the same position, except that the palms are turned up, the trunk and head resume an erect position, the chest being much elevated, and the face looks upward somewhat. The arms make a small downward and upward motion from the shoulders with each step, as if impelled to do so by a similar motion of the entire body, originating in action at the ankle and arch.

Continue alternating these 2 positions with every 4 steps.

Part 5. Take 2 steps to 1 count, the steps corresponding to eighth notes. Here we have real running steps which should be taken very lightly and in exactly the same way as those of Part 4, i. e., reaching forward with the knee straight and the foot stretched down before each step. It requires technique to do these many motions easily and naturally. Since the pupil cannot think quickly enough to so do them consciously, the example of the teacher will be best followed. ¶ Beware of lifting the foot high in front before stepping, for this gives an eccentric rather than a natural run. An inch or two above the floor is sufficient.

The arms are as in Part 4 except that their wave-like movements are twice as fast, to correspond to the doubled time of the steps. Their position is changed for every 8 steps.

Part 6. Taking 4 running steps to a count, the steps corresponding to 16th notes. This

is a fairy-like run made of many tiny little steps, whose execution should follow the principles of Parts 4 and 5, but without conscious thought, and with the appearance of naturalness.

The arms are stationary in the position of Part 1, in order that all of the mental and muscular energy may be saved for counting the many steps and enforcing their execution.

Details

For details of positions and movements of the legs and feet in the above exercises, see the Introductory Chapter. The arm movements are best learned by imitation.

Common Mistakes

Failure to swing the legs freely from the hip — Toeing in — Stepping on the heel first — Stretching the toes down — Failure to straighten out the knee before stepping, giving the effect of walking from the knees — Failure to rise on the toe of the supporting foot when preparing to step forward on the other—Losing the balance—Crossing the feet when stepping—Failure to relax the knee of the leg that is pointed back—Bending the supporting knee—Looking at the feet—Sunken chest—Allowing the body to settle when bending sideward—Stiffness of body and arms—Failing to step exactly on the beats of the music.

3

GIVING

Two slow steps, with crossing and opening of the arms.

Aim: Suppleness and rhythm of the arms. Use of arm and body movements in connection with steps. Cultivation of expressive arms.

Music: Legato 4/4, 2/4 or 6/8 time, which has preferably a note in the melody for each of the 4 beats of the arms.

Formation: A circle, all facing in line of direction.

The Exercise

Preparation: Raise the arms to Second Position. ¶ Step forward on R foot (ct 1), rest (ct 2), step forward on L foot (ct 3) and rest (ct 4). During cts 1 and 2 move the arms slowly to a crossed First Position and bend at the waist to L. On cts 3, 4 open the arms to Second Position and bend to R. Repeat starting R foot as long as desirable, then pause for a moment and repeat the same exercise starting L foot.

Details

The steps should be taken after the manner of the lyric walk. Beware of turning in the

toes, particularly of the foot which takes the first step. It is the forearms that are crossed on ct 2; the palms are then turned in and fingers curved; the eyes are directed downward toward the arms. On ct 3 extend the arms forward, palms up, the face looking forward with chin lifted, while the head bends to L; lift the chest to give conviction to the attitude. On ct 4 extend the arms quite far back in Second Position, the eyes following the R hand, and the head and trunk bending to R. Be careful to bend sideways at the waist rather than forward, as the latter will induce the bad habit of stooping while dancing.

Expression

Giving, freely and generously, is the thought to be expressed here. Think that you are distributing gifts, and with each one good will.

4

SUNLIGHT

Three steps and rest, moving the arms from Fifth to Second Position.

Aim: Bending toward the rear foot. Graceful use of the arms.

Music: Non-legato 6/8 or 4/4 time.

Formation: A circle, all facing in line of direction.

The Exercise

Take three lyric walking steps forward starting R foot (cts 1, 2, 3) and remain on R foot (ct 4). On cts 1, 2 the arms are in Second Position, palms down, and may swing slightly down and up with each step; on cts 3, 4 they are lifted to Fifth Position and the trunk and head are bent to L and slightly back, the chest being raised. Repeat the three steps starting L foot, opening the arms to Second Position, palms up, and bending the trunk and head to R and slightly back.

Continue starting with R and L feet alternately, as long as desirable.

Expression

You are delighting in the warm sunshine of a day in May. Your arms, closed, symbolize the round sun, and opening outward, its beneficent rays streaming down toward the earth.

5

A GREEK FRIEZE IN MOTION

Four steps with four attitudes.

Aim: Study of attitudes. Expression.

Music: Slow, legato and melodious 4/4, 6/8 or 12/8 time.

Formation: A circle, all facing in line of direction.

The Exercise

Step R foot forward with arms in Fifth Position Amplified, palms up (cts 1, 2); step L foot forward with arms in 3rd pos. amp., R arm up, palms up (cts 3, 4); step R foot forward with the arms crossed in First Position, palms down (cts 5, 6); step L foot forward opening the arms to Second Position, palms forward (cts 7, 8). Each attitude should be taken with one wave-like motion of the arms.

Continue as long as desired, starting R foot always. The same may be repeated starting L foot always.

Note that the second half of this exercise is identical with Exercise III.

Details

Use the lyric walk in this exercise. ¶ The trunk is bent to L for the first 3 attitudes and

slightly to the R for the 4th. On the 4 successive attitudes, the head takes the following 4 positions: it bends backward (the chest elevated), turns to look up at R hand, bends to L and slightly downward, and bends and turns slightly to R.

Expression

Dance with the dignity and fervor of one performing a religious rite: think that you are dancing before the Lord and surrender yourself to Him. ¶ It is upon the use of the arms that the expression chiefly depends; therefore, take each position with a strong, yet delicate, emphasis originating in the shoulder.

6

FLYING

Three running steps and hop.

Aim: Lightness. Covering space. Abandon. Arching the back, lifting a leg backward.

Music: Non-legato 4/4 time for simplicity, or waltz time for greater height of hopping.

Formation: A circle, with all facing in line of direction.

The Exercise

Take 3 running steps forward starting R foot (cts 1, 2, 3), and hop on R foot lifting L foot backward from the hip (ct 4). The arms are in Second Position on cts 1, 2, 3, and Fifth Position Amplified, palms down, with the head and trunk thrown far back and chest lifted, on ct 4.

Repeat starting L foot, and continue starting R and L feet alternately as long as desirable.

Details

When hopping a curve should be made by the head, trunk and backward lifted leg. The hop should be high, and the arms used as if helping to make it so. They wave from the shoulders with a small movement upward on

EXERCISE 6.

ct 2, and a similar large movement on ct 4. The wrists may droop slightly when in Fifth Position Amplified.

The exercise may be done with more lightness by accenting the steps thus: Step R foot forward (ct 1), step on L foot just behind or beside R foot cutting R foot out forward, and simultaneously jumping up from R foot so as to make this cut high in the air (ct 2), step R foot forward (ct 3), and hop on R foot (ct 4). In other words, spring upward from the floor on cts 1 and 3.

Expression

Imagine that you are a bird flying; that you scarcely ever touch the floor, and that your arms are the wings which bear you up.

Variation

Use two alternating arabesques instead of one, thus: When starting R foot use the Fifth Amplified position of the arms, as described, and when starting L foot use Second Position Amplified, the other parts of the body being disposed as before.

7

CROSS-STEP POLKA

Aim: Staccato movement. Daintiness. Opposition. Buoyancy. Sideward bending.

Music: Light staccato 6/8 time when first teaching the exercise, and staccato 2/4 time later, if a faster tempo is desired.

Formation: A circle, with all facing in line of director.

The Exercise

Lift the R foot sideward, then swing it forward with a little half-circle in the air across in front of L foot, simultaneously making a gentle hop on L foot (ct and), step R foot in front of L foot, crossing it a very little (cts 1, 2), step L foot just behind R foot (ct 3), step on R foot again a little across in front of L foot (cts 4, 5), hop on R foot preparing to repeat starting with L foot (ct 6). The arms are in Third Position with L arm up, and the trunk and head are bent to R.

Repeat starting L foot and continue with R and L feet alternately.

Details

The steps should be small and taken on the balls of the feet, never lowering the heels. The

EXERCISE 7.

hop should be gentle and inconspicuous, the attention being given to making the 3 staccato steps distinct. When circling with the leg the knee is somewhat bent and the foot lifted about 6 inches from the floor. Note that the way to circle distinctly is to lift the leg sideward first.

The palms are turned in, and the arm overhead with its drooping hand, makes a graceful curve. The head may be turned to look into the palm of this hand; or a different but equally beautiful effect may be produced by looking in the opposite direction, in which case the carriage of the body must be very erect.

Expression

If you choose to look **toward** a lifted arm, imagine that you hold in each hand a luscious bunch of grapes to be eaten (or drunk) later. You look from one to the other and feel all the joy of anticipation. ¶ Looking away from a lifted arm gives a fantastic note and bespeaks capriciousness.

8

THE SACRIFICIAL GIFT

Two slow and three quick steps forward.

Aim: To teach a changing rhythm. Expression.

Music: Legato or semi-legato 4/4 time.

Formation: A circle, all facing in line of direction.

The Exercise

Step R foot forward (cts 1, 2), step L foot forward (cts 3, 4), take 3 quick steps forward starting R foot (cts 5, 6, 7) and rest (ct 8). On cts 1—4 the R arm is extended forward a little higher than the head, palm up, and the L arm sideward and backward a little below shoulder level, palm down. On cts 5, 6, 7 both arms come to a crossed position on the chest, palms in, and remain there on ct 8. The trunk and head are bent to L all the time, and most strongly on cts 7, 8.

Repeat starting L foot, and continue alternating R and L.

Details

The first 2 steps are slow, the following 3 quick, but all are lyric walking steps.

The wrist of the lifted arm is bent back so

that the palm is in a horizontal position, and the elbow is somewhat bent. This arm should be lifted a little higher on ct 3. The position of the arms on the chest is taken very slowly, not being completed until ct 7. The crossed wrists droop toward the chest, which the fingers scarcely touch, so lightly are the arms held.

The trunk should not be bent forward on ct 7, but only sideward; the head, however, does droop forward, and is also bent to L.

Expression

Think of bringing a gift to the altar (first attitude) in obedience to the divine command (second attitude).

9

SUNSHINE AND SHADOW

Skipping steps in place.

Strictly speaking this is not skipping, for there are two beats to each skip instead of one.

Aim: Staccato movement. Expression of sprightliness. Accentuation with the arms. Pointing the toes down. Lightness and daintiness.

Music: Light, staccato 2/4 time with a well marked accent.

Formation: In lines, all facing forward.

The Exercise

Part 1. Step on R foot in place (ct 1), lift the L knee forward waist-high, hopping on R foot (ct and), repeat on L foot (cts 2, and). The arms are in Second Position, palms down, and wave slightly upward from the shoulders on each ct, and downward again on each "and" between the cts.

Repeat as long as desirable, alternating R and L feet.

Part 2. Do the same steps and arm wavings as in Part 1, but during 4 cts (4 skipping steps) bend gradually forward at the waist and move

EXERCISE 9 (A).

EXERCISE 9 (B).

the arms gradually backward to Second Position Amplified; for the next 4 cts slowly raise the trunk, then bend it slightly backward, elevating the chest, and lift the arms to Fifth Position Amplified, palms up.

Details

Be sure that the knees be lifted; otherwise the exercise loses all character. A lifted knee should be so sharply bent that the foot is near the stationary knee, and the arch and toes should be stretched down so far as to make a straight line from the knee down.

The arms "jump," as it were, at the shoulders on the accents of the music, as if the music impelled the dancer to keep time with arms as well as feet. Their movement is of the kind described in the exercise "Waving the Arms"; but here we desire a much smaller wave than that. Most of the movement should be at the shoulders; there must be some, however, at the elbow and wrist to prevent an appearance there of wooden immobility. Having most of the motion in the lower arms is ungainly and eccentric, since it makes the fingers and elbows prominent.

When bending forward the head is lifted a little and bent to one side to see the audience more easily, and to give diversified lines to the pose. When erect the head is thrown far back and the chest elevated.

Expression

The drooping head is the shadow; the lifted, laughing face, the sunshine. ¶ Think of lightness and daintiness, and try to be so light on the feet as to make no noise whatever.

10

DIGNITY IN FAIRYLAND

One polka forward, and step forward and back.

Aim: Staccato stepping. Daintiness. Correct bending of the torso.

Music: Staccato or semi-staccato 6/8 time.

Formation: A circle, with all facing in line of direction.

The Exercise

Step R foot forward (cts 1, 2), step L foot just behind R foot (ct 3), step forward again on R foot (cts 4, 5), bring L foot forward preparatory to stepping on it (ct 6), step forward on L foot and rest (cts 7, 8, 9), step back on R foot and rest (cts 10, 11, 12), completing 2 measures of music. The arms are in Second Position, palms down, and the trunk is erect and straight for the polka step; on cts 7, 8, 9 the arms are in Fifth Position and the trunk and head bent to R; on cts 10, 11, 12 the arms return to Second Position, palms forward, and the trunk and head bend slightly to L.

Repeat starting L foot and continue alternating R and L.

Details

A rise on the toe and a lowering of the heel should accompany each step, and be especially

marked when stepping forward and back. A good way to acquire the up-and-down motion is to imagine that one is almost, but not quite, hopping; this gives lightness and a dancing quality to the steps. ¶ Note that the trunk bends always toward a foot which is back.

Variation

After making 1 polka step forward, starting R foot, step forward and back with L foot while marking time in place with R foot, thus: step forward on the toe of L foot (cts 7, 8), step on R foot (ct 9), step back on the toe of L foot (cts 10, 11) and step forward on R foot in the same place as before (ct 12). For the polka the arms are in Third Position with L arm up, and the trunk is bent to R. On cts 7—12 the arms are in Fifth and Second Positions. The second part of this exercise should be done most playfully.

Expression

Probably the fairies, like ourselves, have ceremonies which must be conducted in state. At such times they would surely not be allowed to dance. Yet fairies would any day rather dance than walk, so doubtless when obliged to be dignified they still come as near to dancing as they dare.

11

GAMBOLING

Skipping steps forward.

Aim: Lightness. Dexterity. Plasticity. Quick motion of the torso. Freedom. Abandon. Relaxation. Opposition.

Music: Staccato 6/8 time of slow rhythm for teaching, and 2/4 time after perfection of position is attained.

Formation: A circle, all facing in line of direction.

The Exercise

The music will be counted 1, 2 to a measure even when 6/8 time is used, to give the proper idea of accenting the steps.

Step and hop on R foot, at the same instant lifting L knee forward very high, with toe pointed down, throwing the arms into Third Position with the R arm up and bending the trunk and head to the L—all these movements to be made simultaneously on ct 1.

Repeat on L foot (ct 2), and continue alternating R and L feet, moving forward with each step.

Details

Note that when stepping on R foot the R arm must be lifted in order to be in opposition to the lifted L knee, and vice versa.

The carriage of the body should be erect and the head thrown back; at the same time there is a continual motion of the trunk and head in bending from side to side. An erect position is more expressive of joy than a stooping one, and is more helpful, as well, in cultivating a good carriage in dancing. But when the erect position is learned, and quick 2/4 time used, the first 4 skips may be taken bending forward (without stopping the sideward bendings) and the next 4 skips with the carriage erect (with sideward bendings). This bending is to give variety.

There is a slight twisting of the trunk from side to side toward the lifted foot, but if too much attention be given to this the more important bending will surely be neglected. The face may look forward continually while the head bends, or it may turn from side to side, looking away from the lifted arm. The entire torso must be relaxed so that its many motions can be made quickly and spontaneously; and conversely, making these motions quickly compels the torso to relax.

The arms, too, must be relaxed in order to take their positions quickly on the proper count; they must swing freely from the shoulders, almost as if they were incapable of making any other motion. Third Position with the palms inward is used, but here the sideward-lifted arm is lower than in the standard Third Position. The arms do not actually go through First Position when changing positions, but

the arm that is lifted approaches it by describing the arc of a circle when going up. Beware of letting the arms fall too low and of moving them forward and back in the central plane rather than sideward and upward. These faults (which would not be faults in some exercises) tend to make the carriage of the torso straight and motionless—the opposite of the characteristic sought in this exercise.

Variation

Skip forward with 4 steps, then make 1 or 2 turns to R while continuing to move forward, and with the arms and body still used as before.

Expression

A young shepherd sits watching the gambols of his little lambs; and, feeling the breath of Spring on his cheek, and hearing the songs of the birds returned from the South, he needs must arise and gambol like the lambs, in the fullness of his heart.

12

BACCHANTES

Two cross-step polkas and four skipping steps forward.

Aim: Plasticity of the body. Grace. Dexterity. Lightness. Relaxation. Freedom. Abandon. Opposition. Composition.

Music: Well accented 6/8 or 2/4 time.

Formation: A circle, all facing in line of direction.

The Exercise

Two cross-step polkas forward starting R foot (2 meas.), and 4 skipping steps forward starting R foot (2 meas.). The arms are Third Position with L arm up for the first polka step, and this position is reversed for the second. Arms are in Third Position Amplified with the R arm up for the first skipping step, and this position is reversed 3 times for the 3 skipping steps following.

Repeat as long as desirable, starting R foot always. Then the exercise may be practiced starting L foot always.

Details

There should be additional reversing of the arm position on the count "and" just before the first skipping step. This is to avoid the

monotony of holding one attitude too long, the arm position for the second polka being the same as that for the first skipping step. It is not necessary that the teacher mention this additional arm motion to the pupils, since they will use it instinctively. We mention it here because the teacher must understand clearly everything that he does.

Be sure that the trunk and neck are in constant action, as described in Exercises *7* and 11.

Expression

The tale of the mad joy in wine will be told long after all the wine-shops are closed. So let us dance madly now, we who have tasted no wine, to prove that the Dance itself holds all the wild joy that the world ever offered.

First Variation. Do 1 cross-step polka and 2 skipping steps, starting R and L feet alternately.

Second Variation. Do 4 cross-step polkas and 8 skipping steps.

Third Variation. This is an advanced exercise. Do the steps of the original exercise, but make 1 or 2 complete turns to R (when starting R foot) while doing the skipping steps.

13

REGRETS

Step to side and step across in front.

Aim: Maintainance of a twisted position of the torso. Rhythm in the arms.

Music: Slow legato 2/4, 4/4 or 6/8 time.

Formation: A circle, all facing in.

The Exercise

Moving sidewise, step R foot to R (cts 1, 2), step L foot across in front of R foot (cts 3, 4). Starting from Second Position the arms come to a crossed First Position on cts 1, 2; on cts 3, 4 they open to Third Position Amplified with R arm up, palms down, and make a decisive wave-like motion on at 4 when finishing the attitude. The trunk and head are twisted and bent to L all the time.

Repeat starting R foot as long as desirable, then do the same exercise, starting L foot and moving to L, still facing the center of the circle.

Details

The trunk is continually twisted, owing to the fact that the shoulders face in one direction, while the feet move in another. The teacher should **insist** that the shoulders face

the center of the circle, since this twisted position with its beautiful diversity of planes is often used in Greek dancing. To help maintain the twist, the head should look continually to L when moving to R; for the opposite of this (turning the face toward the R on each ct 3, 4), although technically correct, carries the suggestion of turning and bending the trunk to the R as well, which in this case creates an extremely awkward attitude and makes the exercise injurious. Beginners, then, should turn the head away from the direction of progression.

Expression

Imagine that you are regretfully leaving someone you like. Your arms by their gestures say: "I must depart, to yonder distant hilltops," while your eyes, in their backward glance, speak: "Rather would I stay here in the valley with you."

14

THISTLEDOWN

Step, swing, and step, hop, moving sidewise.

May be given as a separate exercise, or as a second part to the previous exercise.

Aim: Maintaining a twisted position of the torso. Lightness. Abandon.

Music: Waltz or non-legato 6/8, 4/4 or 2/4 time.

Formation: A circle, all facing out.

The Exercise

Step R foot to R and hop, swinging L foot across in front of R foot (cts 1, 2, 3), step L foot across in front of R foot (toward R side) and hop, lifting R foot backward from the hip (cts 4, 5, 6). The arms are in a crossed First Position on cts 1, 2, 3, and Third Position Amplified with R arm up and both palms down on cts 4, 5, 6. The trunk and head remain twisted and bent to L all the time.

Repeat, starting R foot again and continue as long as desirable; then, still facing out, repeat toward L, starting L foot.

Details

Do the steps as if they were all skipping steps, i. e., bound up from the floor as if each

"step hop" were done to 1 count instead of to 3. The knee of the forward lifted leg is somewhat bent—at an angle of about 135°, the leg lifted backward is but slightly bent, as usual.

The position of the arms and the twisting and bending of the trunk and head are as described in the previous exercise. Here the teacher should insist that the shoulders face the circumference of the circle always—a position that is especially difficult to maintain on the second step.

Expression

If you dance lightly enough you will feel like thistledown blown by the wind.

Variation

First Variation. Step swing with R foot, then step and rest on L foot with the R foot touching the floor behind. The arm and body positions are the same here as in the original exercise, and also the music.

Second Variation. Step swing on R foot, with the lifted knee somewhat bent at first, as in the original exercise, then immediately straighten the leg out forward, adding a fantastic note. The slide hop is executed as before.

15

SUPPLICATION

Three steps and rest, extending the arms upward.

Aim: Pantomimic expression and rhythm for the arms.

Music: "Ase's Tod," by Grieg, or another slow, solemn march.

Formation: A circle, all facing in line of direction.

The Exercise

Step R foot forward, extending the arms forward parallel to each other, palms down, chest-high (ct 1); step L foot forward, turning the palms up (ct 2); step R foot forward extending both arms upward, palms facing each other and arms still parallel, and throw the head back (ct 3); pause in this attitude, with the ball of L foot resting on the floor behind (ct 4).

Repeat starting L foot and continue alternating R and L.

Details

There should be not more than a slight suggestion of the lyric walking step here, since the music and exercise are of a solemn nature.

The third arm movement is taken with a

wave-like movement from the shoulder to express intensity of feeling. The face looks always in the direction of the hands. When the arms are up the head should be bent so far back that the ceiling is visible, and the chest lifted to its fullest extent, which straightens out the upper part of the back, but does not cause backward bending at the waist line. The head and trunk should be bent sideward very slightly as well, toward the foot which is back.

Expression

Think how the Romans in olden days, in times of distress or danger, celebrated religious rites to appease the anger of the gods. Think that you are among those praying on such an occasion; you lift your arms upward with great fervor, and your face expresses a longing for help.

16

LAUGHING NYMPHS

Step, swing and three steps forward.

Aim: Backward bending of the trunk and head. Twisting of the trunk. Balance. Dexterity. Opposition.

Music: Moderately slow 2/4, 4/4 or waltz time, non-legato, strongly accented and forceful.

Formation: A circle, all facing in line of direction.

The Exercise

Step forward on R foot (ct 1), lift L knee forward waist-high (ct 2), take 3 little steps forward starting L foot (cts 3 and 4). On cts 1, 2 the R arm is extended forward head-high, the L arm downward and backward, the trunk and head are thrown as far back as possible, and the trunk is twisted till the shoulders face almost to L. On cts 3, 4 the arms are in First Position preparatory to opening again, and the trunk bends very slightly forward.

Repeat 8 times or more, starting R foot, then face about and repeat 8 times starting L foot.

Details

Lift the knee as high and bend it as much as possible; in doing so rise high on the toe of the

EXERCISE 16.

other foot, with a straight supporting knee. The two arms together should form one slanting line, each arm being nearly straight, except for a permissible downward drooping of the hands. The chest should be much elevated, and the head thrown back until the ceiling is visible. A smile will relieve the consequent strain on the neck.

Beware of bending forward too much during the 3 steps, for this gives a see-saw effect, as well as taking away from the backward bend which is the principal aim of the exercise.

A hop may be added on ct 2, although this is somewhat dangerous and moreover can be obtained only by sacrificing part of the backward bend. But this hop gives a lightness which is perhaps more pleasing than the backward bend, though less educational.

Expression

Presumably nymphs, like mortal maids, throw back their heads when they laugh, and rock with mirth between their peals of laughter. ¶ The expression of laughter is charming in a dance; one need not fear to open the mouth wide as if actually laughing aloud.

17

A NYMPH AND HER SHADOW

Two steps, and rise quickly on the toes of both feet.

Aim: Balance. High elevation on the toes. Twisting the trunk. Opposition. Expression of sprightliness.

Music: Staccato, well marked 2/4 or 4/4 time.

Formation: A circle, all facing in line of direction.

The Exercise

Step R foot forward (ct 1), step L foot forward (ct 2), step R foot close in front of L foot rising high on both toes (ct 3), and pause in this position (ct 4). The arms are in Second Position with palms down on cts 1, 2; on ct 3 they remain thus, but the trunk twists so far to the R that the L arm is extended forward in line of direction and the R arm back.

Repeat starting L foot (the rear foot) and continue alternating R and L.

Details

The dancer should rise as high as possible on the toes with the knees straight and have the legs so close together that they touch at the knees and calves. This not only makes a pleasing picture, but aids in keeping the balance.

EXERCISE 17 (A).

EXERCISE 17 (B).

Both arms are approximately at shoulder level, but the L arm is a little higher. The elbows are nearly straight, the palms are down and the wrists may droop slightly. The trunk is bent as well as twisted to R, and is bent a little back, the chest being elevated. The head is turned to look downward and backward to R.

This exercise, although a quiet one, should be done with much vim and snap by coming into the attitude in a sprightly way—rising suddenly on the toes with a slight upward lift of the arms, and then holding the attitude with perfect repose.

Expression

A nymph, walking toward the setting sun, is charmed by the long, fantastic shadow that trails after her. She lifts her arms to see it imitate her with grotesque exaggeration, and turns herself suddenly this way or that, trying to catch it unawares.

First Variation. This may be given as a separate exercise, or as a second part to the one above, since the music is the same for both. ¶ Add to the exercise a hop from both feet, on ct 4. Hop straight upward, i.e., do not progress when hopping; keep the legs close together with the feet stretched down while in the air; land on the balls of both feet with the legs still close together.

Second Variation. This is an advanced form of the First Variation, and is, for beginners, a dangerous exercise. ¶ Arch the back while in the air by lifting the legs backward from the hips (not from the knees), throwing the head back and lifting the chest.

18

PLAYING WITH A BALL

Slide hop forward.

Aim: Lightness. Ability to cover space. Backward lifting of the leg. Plasticity and quick movement of the trunk. Abandon. Opposition.

Music: Waltz or 6/8 time.

Formation: A circle, all facing in line of direction.

The Exercise

Step forward on R foot (cts 1, 2), hop on R foot with L foot lifted backward from the hip as high as possible (ct 3), repeat with L foot (cts 4, 5, 6). On cts 1, 2, 3 the L arm is extended forward head-high, palm up, the R arm is in Second Position, palm forward, the trunk and head are bent to L and back, and the chest is elevated. On cts 4, 5, 6 this position is reversed.

Repeat 16 times or more.

Details

Just before taking each step the foot should be extended forward, slightly lifted from the floor, with the knee straight to prevent too much bending of this knee afterward when hop-

ping. On each hop a backward curve should be formed by the head, trunk and lifted leg.

The arms do not pass through First Position in changing places, for this would be too much movement for so short a time. Instead an arm starting from Second Position swings forward and upward in a semi-circle, passing through First Position, while the other arm, which is already forward and upward, takes the shortest route to Second Position, i. e., outward and downward. The trunk and head are in constant motion, bending from side to side, while the chest is always elevated.

Expression

Pretend that you are bouncing a ball upward with one hand, then with the other, trying to see how long you can keep it from falling to the ground. The ball is so light that it darts hither and thither, threatening to elude you altogether, and compels you almost to fly to keep up with it.

19

LIVING STATUES

Three steps, and rest on one foot.

Aim: Balance. High elevation on the toes. Strong feet. An expression of self-confidence.

Music: Semi-legato 4/4 or 6/8 time.

Formation: A circle, all facing in line of direction.

The Exercise

Take 3 steps forward starting R foot (cts 1, 2, 3), and rest, absolutely motionless, on the ball of R foot with L leg lifted backward from the hip (ct 4). Starting from Second Position the L arm goes through First to Fifth Position (both arms together making Third Position), arriving there on ct 3 and remaining thus for ct 4, with the trunk bent either to L or to R.

Repeat starting L foot and slowly reverse the position of the arms by simultaneously moving R arm in a semi-circle through First to Fifth Position, and L arm downward and outward to Second Position.

Continue starting R and L feet alternately.

Details

In taking the third step, step on the whole sole of the foot first (from the toe down, of

course) and instantly rise onto the ball of the foot as high as possible, making the time spent on the flat foot scarcely noticeable. The knee should be straight before stepping as well as when standing. Such a step is strong and steady, while its opposite—stepping on the toe with a bent knee and without ever lowering the heel—is weak and uncertain and will surely cause wobbling afterwards. Take your stand as firmly as if your foot were glued to the floor.

Expression

Imagine that on taking the third step you are suddenly turned into a marble statue. Just before the metamorphosis takes place, have a vision of the statue you would like to be: one that has beautiful, harmonious lines.

First Variation. Two arabesques alternating. Do the exercise as described when starting with R foot, but when starting L foot finish with a different arabesque as follows: Stand on L toe with R leg lifted backward, the R arm extended forward chest-high, palm down, L arm in Second Position Amplified, palm down, the trunk bent to R and inclined forward very slightly, the chest much elevated and the face lifted and looking in the direction of the R hand as if to follow its pointing finger.

Second Variation. This is not like turning into a statue, since there is movement after taking the third step. When standing on R

foot turn to L to look backward over L shoulder, and with L arm make a large beckoning motion from the shoulder, supposedly calling to some one to follow.

20

ELVES

Step, swing and two running steps.

Aim: Lightness. An expression of sprightliness.

Music: Delicate, staccato 2/4 time.

Formation: A circle, all facing in line of direction.

The Exercise

Step forward and hop on R foot, lifting L knee forward sharply bent (cts 1, and) and 2 short running steps forward (L and R; cts 2, and). Repeat starting L foot and continue alternating R and L feet. The trunk should be inclined forward throughout the exercise. When the R foot begins the R arm is lifted forward head-high (to be in opposition to the lifted L knee) and L arm is extended backward, continuing the slant of R arm. This arm position is reversed when L foot begins.

Expression

Imagine yourselves to be a train of little elves, creeping out of the woods to play in the meadows, just as dusk is coming on.

21

THANKSGIVING

Three steps out, arms up; three steps in, arms forward.

Aim: High elevation on toes. Balance. Expressive arms. Elevation of the chest.

Music: Slow legato 2/4 or 4/4 time.

Formation: A circle, all facing in line of direction.

The Exercise

Take two lyric walking steps diagonally forward and outward (away from the center of the circle) starting R foot (cts 1, 2), close L foot to R foot in First Position and rise on the toes (ct 3), hold this position (ct 4); repeat starting L foot and moving diagonally forward and inward (toward center of circle) (cts 5, 6, 7, 8). While moving outward slowly lift the arms forward and upward, keeping them parallel with palms facing each other, and look up, throwing the head far back. Complete this attitude on ct 3 and hold it on ct 4. When moving inward slowly lower the arms to chest level, keeping them parallel but turning the palms up, and look forward with the face somewhat lifted.

Details

Rise as high on the toes as possible, with the knees straight and legs touching each other to aid in keeping the balance.

Build each attitude slowly, then, when completing it (on ct 3 or ct 7), make a small but emphatic wave-like motion of the arms from the shoulders. In building the second attitude turn the backs of the hands forward, keep the elbows forward and bend them somewhat when starting to lower the arms, but finish with the arms almost straight. The chest should be elevated when completing each attitude.

Expression

Think of giving thanks to God (when lifting the arms), who gives us good friends (when extending the arms toward each other).

A CHALIF PUPIL—EXERCISE 22.

22

LEAPING

Two running steps and leap.

Aim: Lightness. Freedom. Large, heroic movements.

Music: A mazurka which contains large chords and is of the heroic type. As soon as the dancers have got into the swing of the exercise, the pianist may make a short pause between each 2nd and 3rd count, to give time for a higher leap.

Formation: A circle, all facing in line of direction.

The Exercise

Take 2 short running steps forward (R and L; ct 1, 2) and make a high leap forward onto R foot (ct 3), completing 1 measure. Repeat starting L foot and continue starting with R and L feet alternately. For simplicity the arms may remain in one position all the time, i. e., the R arm forward head-high, and the L arm downward and backward, both palms down; or the arms may be in Second Position and wave upward on each leap, with the thought of lifting the body; or, to make the exercise more difficult, the arms may be used in opposition, one being lifted forward and upward and the other backward.

After the exercise is learned, it is well to have the pupils do it separately in a diagonal line across the room from corner to corner, the first one doing it 4 times alone, the second taking it up on the fifth measure (the music continuing to play), the third beginning on the ninth measure, etc.

Details

The 2 running steps are a preparation for the leap, and should be made short in order to save strength for the latter. The second step, called in athletics the "take-off," is an emphatic one that gives the impetus for the leap. Just before leaping extend the R foot forward with the thought of preparing to leap over something, with the knee somewhat bent at first and straightened before landing, and the foot stretched down. Spring from the L foot high into the air (the "take-off"), and land on R foot (ball first), leaving L foot extended backward from the hip (not from the knee). Think of leaping high rather than far, and of leaping up rather than of landing; for you will surely land but are not certain to rise high, and the thought of landing actually detracts from the height of the leap. One must remember also to relax; for if you have not the stiffness of conscious effort, the leap will be much higher and the exercise less exhausting as well. Spread the legs far apart while in the air, one being forward and the other back, a position which adds greatly to the apparent length of

the leap. The head and trunk may be thrown back slightly on ct 3; the chest is carried high as if continually inflated with air to lighten the body.

Expression

Think that you are running over the fields on some joyful errand, and must frequently jump over fallen trees, rocks and running brooks that would impede your progress.

23

WAVING THE ARMS

A smaller movement of the kind described here is what we mean by the expression (often used in this volume), "Wave the arms from the shoulders."

The Aim of this and all other arm exercises is: Grace. Suppleness. Plasticity. Relaxation. Learning to feel each part of the arm and hand, so that they may thus become expressive.

Music: Very slow waltz or other rhythmical 3/4 time.

Formation: In lines, all facing forward.

The Exercise

Stand with the feet in First Position or with one foot pointed back, throughout the exercise. Raise the arms sideward to Fifth Position Amplified, the wrists slightly drooping (preparation). Begin to wave the arms downward from the shoulder, the elbow bending somewhat and the wrist bending up (ct 1); finish the downward movement at Second Position by almost straightening out the elbow and wrist (ct 2); raise the arms from the shoulders to Fifth Position Amplified, with wrists slightly drooping as at the start (ct 3). Continue repeating as long as desirable.

Details

The movement used here may be likened to the passage of a wave, which starts at the shoulder, runs down the arm and passes out at the fingers, gradually becoming smaller during its journey. Be sure that the first part to move is the shoulder, giving the effect of much action in the upper arm. The next part to move is the elbow, which bends only enough to make a curve of the arm—not enough to form an angle. The third part to move is the wrist, which bends upward just enough to continue the curve started by bending the elbow. The fourth movement is in the fingers, which increase their curvature slightly as the wrist bends upward. But we do not direct special attention to the hands here: that is done in a later exercise.

The order of straightening the joints on ct 2 is the same as that for bending them, i. e., shoulder, elbow, wrist and fingers. But the arm must not be entirely straightened, for this gives an ugly twisted look and a bulge on top of the elbow, and in some "double-jointed" persons an actual backward bending of the elbow. The upward movement on ct 3 is taken from the shoulder, the elbow remaining nearly straight as on ct 2, and the wrist drooping slightly as the arm rises.

Note that the downward movement is the principal one, being drawn out to twice as much time as the upward. All of the bendings and straightenings should be so blended together

into one continuous flowing that they are impossible to see separate.

Danger lies in this exercise if the elbows be bent too much, but if practiced rightly it is one of the most beneficial of all arm exercises. Prominent elbows and hands, and the habit of using the arms from the elbows, rather than from the shoulders, are some of the bad results of bending the elbows too much.

Expression

Think, as directed before, that a succession of large waves is traversing the arms, each starting at the shoulder and passing out at the finger tips, and becoming smaller and smaller during their passage.

Variation

After a class has mastered the above arm exercise, in its fourth or fifth lesson, perhaps, the teacher may add sideward bendings to R and L alternately, while continuing the arm wavings. The class will imitate him without difficulty, and will derive immense benefit through feeling rhythm in so many parts of the body at once. The bend to each side takes 3 cts, the climax coming on ct 2, when the arms are straightened, and the return to an upright position on ct 3, when the arms are lifted.

24

A FIELD OF WAVING GRAIN

Forward Pas de Basque in place, with waving arms.

Aim: Grace. Rhythm in every part of the body. Elevation of the chest. Plasticity of arms and body. Lyric. Legato movement.

Music: Slow waltz or other rhythmical 3/4 time.

Formation: In lines, all facing forward.

The Exercise

Make an outward half-circle in the air with R foot (ct and), step from the toe down on R foot to R (ct 1), step L foot forward in front of R foot after first passing it through First Position (ct 2), and step back onto R foot in the same place as before (ct 3). The arms, starting from Fifth Position Amplified, go through the same motions to the same counts as in the previous exercise, i. e., they bend and move downward (ct 1), straighten in Second Position (ct 2, at which time the chest should be elevated and head thrown back), and are lifted to Fifth Position Amplified again on ct 3.

Repeat starting L foot and continue alternating R and L feet.

Details

The half-circle in the air is made with the foot about 2 inches above the floor; the step to the side on R foot is really a very low, almost invisible, leap; the step forward with L foot is about 18 inches long, and the whole sole rests on the floor (but the toe descends first), the foot somewhat turned out and the knee entirely straight. This foot should take all the weight, the whole body swaying forward onto it, the chest leading. ¶ The second step is the objective point of the exercise; the attitude when taking it as follows: the shoulders face slightly to R, the chest is much elevated, the trunk and head are bent back and to L, the face is turned slightly to L to look forward toward audience over L shoulder, the arms are in Second Position and almost straight, with the palms down.

Expression

Think of a field of grain when a gentle wind sets it dancing in long, undulating ripples.

EXERCISE 25.

25

BETWEEN TWO DELIGHTS

Balancing from side to side.

Aim: Strength, flexibility, and spring of the foot. Free movement of the body and neck. Expression.

Music: Slow waltz or other rhythmical 3/4 time.

Formation: In lines, all facing forward.

The Exercise

Step R foot to R (ct 1), step L foot beside R foot in First Position and rise on the toes (ct 2), lower the heels (ct 3). Starting from Second Position, palms down, the R arm is lifted to Third Position Amplified, arriving there on ct 2, while the L arm remains in Second. The shoulders turn a little to R, the trunk and head bend to L and a little backward and the face looks upward in the direction of the R hand.

Repeat to L starting L foot, at the same time lowering the R arm to Second Position. Continue alternating R and L.

Expression

Imagine that you are standing between two blossoming fruit trees. In one is the first robin

of Spring, and in the other, the first thrush. In your eagerness to see each before it flies away, you turn from one to the other, and rise high on the toes to get a better view.

EXERCISE 26.

26

THE WEST WIND

Backward Pas de Basque in place.

Aim: Sideward bending. Plasticity of the trunk. Grace. Training in slow rhythm. Control.

Music: Very slow waltz or other rhythmical 3/4 time.

Formation: In lines, all facing forward.

The Exercise

Step from the toe down on R foot toward R (ct 1), step on the toe of L foot just behind R heel (ct 2) and step on R foot in the same place as before (ct 3): repeat starting L foot to L (cts 4, 5, 6). Beginning in Second Position the L arm moves slowly up to Fifth Position with palm inward (both arms together making Third Position) during the first 3 counts, while the trunk and head bend to R. Reverse the position of the arms during cts 4, 5, 6, and bend the trunk and head to L. Repeat to R and L alternately as long as desirable.

Details

The first step (to side) should be really a gentle leap. The movements of the feet are

small in comparison with those of the arms. ¶ The trunk should bend sideward so far that a stretching is felt along the convex side, and the bend should be neither forward nor back. A proper lifting of the chest will keep you in the perpendicular plane of the shoulders in which the trunk should move. The arms should swing freely from the shoulder; this is to show that they have a movement of their own and are not merely hanging from the moving shoulders. ¶ Lift an arm with the inner edge of the hand leading, and lower it with the back leading. The arms should not move at exactly the same moment, for this would be mechanical; the arm which is lowered to Second Position should arrive each time a little ahead of the other. ¶ The head bends to R and L with the trunk, but may turn to look either toward or away from the lifted arm. There should be in this attitude a continuously curved line made by the head, the trunk and the leg that is back. ¶ The movements of both body and arms must be slow enough to fill in all the counts of the music.

Variation

Do the same steps to the same music, but in half-time, i. e., using twice as much music for one execution, thus: step R foot to R (cts 1, 2), step L foot behind R foot (ct 3), step R foot forward (ct 4) and rest on R foot, continuing to move the arms (ct 5, 6) (2 meas.).

Expression

Think that a gentle west wind is blowing you about and bending you far over, as it does a slender, young tree.

27

THE SURGE OF THE SEA

Three steps to side and bend to side.

Aim: Sideward bending. Stretching of the muscles of the trunk. Elevation of the chest.

Music: The kind of 6/8 time found in barcaroles, or waltz time.

Formation: In lines, all facing forward.

The Exercise

Step R foot to R (cts 1, 2, 3), step L foot behind R foot in Fifth Position (cts 4, 5, 6), step R foot to R (cts 1, 2, 3), point L foot across behind R (cts 4, 5, 6), (2 meas.). During the 3 steps the arms are in Second Position and wave slightly from the shoulders with each step, and the trunk and head are erect and straight. When pointing the L foot back, bend to the R as far as possible, and raise the L arm straight up, the R arm remaining in Second Position.

Repeat, starting L foot to L, and continue alternating to R and L.

Details

The steps should be taken from the toe down in a lyric manner. ¶ The details of the closing attitude are as follows: The shoulders face a

little to L (when starting R foot); the trunk is bent far to R and back; the L arm is perpendicular with palm out and nearly straight, seeming to continue the straight line of the supporting leg; the head is bent far back and the face turned to look up at the L hand. A strong stretching should be felt up and down the L side.

Variation

Step R foot to R, point L foot across behind R foot and very slowly take the attitude of the original exercise (2 meas.); repeat starting L foot (2 meas.).

Expression

Here we depict the slow swing of the deep ocean after a storm. The inconstant ocean—which only so lately, lashing itself into huge, angry waves, terrified the mariner at the mast—now, subsiding in long undulations, gently rocks the big ships on its bosom.

Variation

This is much more difficult than the original exercise. The steps are the same, but the finishing attitude is different, as follows: Stand on R foot (on the ball if possible) with the L leg lifted, turned out sideward, and bent so that the sole of the foot rests against the inside of the R knee, the R hand placed on the hip horizontally, about 8 inches below the waist, and the other parts of the body disposed as before.

28

PLAYFULNESS

Slide, cut, step, hop, from side to side.

Aim: Plasticity of arms and body. Lightness. Abandon.

Music: Waltz time.

Formation: In lines, all facing forward.

The Exercise

Part 1. Preparation: Stand on L foot, facing slightly to L, with arms extended diagonally upward to L in two parallel lines, trunk and head bent to R, and R toe resting on the floor in Second Position. ¶ Make 4 small wave-like motions of the arms (1 to each meas.), at the same time gradually moving them to the corresponding position on R side, and keeping them parallel all the way. While doing this gradually transfer the weight to R foot and bend the trunk to L, thus reversing the entire position (4 meas.).

Repeat, returning to original position, and continue swaying onto R and L feet alternately for 4 or 8 times each.

Part 2. Without stopping the music do as follows: Slide on R foot to R (cts 1, 2), step L foot beside R foot, cutting R foot out sideward

EXERCISE 28.

(ct 3), step R foot to R (cts 4, 5) and hop on R foot lifting L foot backward (ct 6; 2 meas.). The arms make the same motions as before but twice as fast, with two wave-like motions merely in passing from L to R side. The trunk bends to L as before.

Repeat starting L foot to L, and continue alternating to R and L for 4 or 8 times each.

The same exercise may be executed in circular formation by moving forward in a zigzag around the room.

Details

Before taking the first step (the slide) lift the leg sideward a trifle above the floor with the knee straight and foot pointed down, and bend the supporting knee somewhat. This beginning gives polish to the steps and prevents bending the knee too much afterwards when hopping. To increase lightness the cut on ct 3 may be made high in the air by bounding up from R foot on ct 1. In this case the feet are together in First Position in the air for an instant.

For details of the arabesque, study its picture. There is considerable space between the arms, which are roughly parallel, the elbows being somewhat bent, the arm nearest the audience lower than its fellow, and the palms directed outward as if pushing something away. The wave-like motions will show decidedly in the upper arms if the waves really

begin at the shoulders, as they should. The trunk and neck bend actively from side to side and somewhat backward, and there is in addition a slight turning of the shoulders from side to side—to the R when hopping on R foot, and vice versa. The face may turn to look toward the higher hand, or remain turned toward the audience; this is a matter of individual taste.

Variation

This is one of the most valuable exercises for plasticity of the trunk and neck, since these parts are kept in a constant motion of twisting from side to side.

Use a different arabesque as follows: When standing on R foot, the L foot is lifted backward, the shoulders face R, the L arm swings across in front of the body toward R, higher than the head, the R arm is in a low Second Position, and the head is turned to L to look over L shoulder.

Expression

Light dancing indicates **joy,** for joyful thoughts lift us up (figuratively and actually) and make us light of foot. That should be our aim in this exercise. Even the arms take part in the effort to rise above the earth, seeming to lift the body by their wave-like motions.

PART II
INTERMEDIATE EXERCISES

29

ENTREATY

Aim: Twisting of the trunk. Expression.

Music: Legato 2/4 or 4/4 time.

Formation: A circle, all facing in line of direction.

The Exercise

Take 3 steps forward, starting R foot, the third step being close in front of L foot (cts 1, 2, 3) and rest (ct 4), standing on the balls of the feet, with the legs close together. Start with the arms in Second Position and finish on ct 3 with the shoulders twisted to R, the R arm bent so sharply that the hand is near the back of the head, palm down and wrist drooping slightly, the elbow lifted sideward, the L arm extended forward at chest level, palm up, wrist bent back very slightly and elbow bent a little; the face looks forward.

Repeat, starting with L foot (the foot which is behind) and continue as long as desirable, starting with R and L feet alternately.

Expression

The outstretched hand says "Please," the lifted face makes the same entreaty, the slow uplifting of arms and chest repeat it, too. Such pleadings could not be in vain, as the suppliant well knows.

First Variation. Finish on the ball of one foot, with the other lifted backward.

Second Variation. Finish on both feet as originally, but with both arms curved directly over the head, in the plane of the shoulders, the arms overlapping each other and parallel, the L arm on top.

EXERCISE 30.

30

TRAILING ARBUTUS

Step forward, bending forward, and rising slowly.

Aim: Forward and backward bending. Expression.

Music: A melody with a running accompaniment.

Formation: A circle, with all facing in line of direction, or all facing forward in lines.

The Exercise

Step forward on R foot, bending the R knee, and at the same time quickly bend forward to pluck, with the L hand, an imaginary flower growing near the R foot (ct 1); remaining on R foot, rise slowly, lifting the L arm forward and upward so as to look at the flower, then bend backward somewhat, bringing the flower near to the face to inhale its fragrance (cts 2, 3, 4). Repeat with L foot (bending forward quickly), and continue alternating R and L.

Details

The bending should be quick; the rising, slow. When bending (on R foot) the L knee is much flexed, almost touching the floor near R heel, the trunk and head are bent to L, the

face is somewhat lifted, although the eyes look toward the flower, the fingers are closed as if actually holding a stem, and the R arm is in Second Position Amplified, where it remains after the rising.

Variation

Step forward on R foot, picking up a flower with L hand as before, but without bending backward (4 cts); step L foot forward, transferring the flower to R hand (in 1st pos.), then bend backward, inhaling its fragrance (4 cts).

Expression

Imagine that you have risen at dawn to find out if the trailing arbutus has bloomed overnight, as it promised in the evening. It has! And you inhale with delight this first breath of Spring.

31

FOLLOW ME

Slide, step, step, hop, using two alternating arabesques.

Aim: Ability to cover space. Lightness. Expression.

Music: 4/4, 2/4, 6/8 or waltz time.

Formation: A circle, with all facing in line of direction.

The Exercise

Starting R foot run forward 3 steps with arms in Second Position (cts 1, 2, 3); hop on R foot, lifting L foot backward, turning to look back, and making a large beckoning motion with the L arm, moving it from the shoulder (ct 4). Repeat the same steps starting L foot but finishing with the arms in Fifth Position, the face looking forward, the trunk and head bent to R and the back arched (cts 5—8).

Repeat all, starting R foot again, and continue for 8 times or more; then after a rest repeat, starting with L foot always.

Expression

Think that you are dancing over the meadows and having a glorious time doing it, and that you beckon to others to follow in your joyous footsteps.

32

THE SKYLARK

Four steps and rest, moving sidewise and starting step across behind.

Aim: Sideward and backward bending of the trunk and head. Dexterity in the feet.

Music: Slow, legato 4/4, 6/8 or 2/4 time.

Formation: A circle, all facing center.

The Exercise

Moving sideways toward R, step L foot across behind R foot (ct 1), step R foot to R (ct and), step L foot across in front of R foot (ct 2), step R foot to R (ct 3) and remain on R foot with L foot pointed to L, the knee relaxed (ct 4). The arms, beginning from Second Position, go to a crossed First Position on cts 1, 2, and on cts 3, 4 the R arm is slowly raised to a high Third Amplified Position, while the L hand is placed lightly on the front of L shoulder, the elbow lifted about 45°. While taking this attitude bend the trunk and head far to L and back and look directly upward.

Repeat moving toward R as long as desirable, and then, after a momentary pause, repeat moving toward L, starting step R foot across behind L foot.

EXERCISE 32.

Details

Before each repetition of the exercise the foot which is to begin may be lifted slightly sideward and circled backward. ¶ It is important that the shoulders face the center of the circle all the time. In the closing attitude the face should look directly upward, and before looking up the head should be turned to the R.

Expression

In the last attitude point upward as if follow- the flight of a lark, far up into the blue sky.

33

ZIGZAG FLIGHT

Step across, step, step across, hop, to L and to R, moving forward in a zigzag.

Aim: Lightness. Abandon. Ability to cover space.

Music: A vigorous waltz or piece in 6/8 time.

Formation: A circle, with all facing in line of direction.

The Exercise

Swing R leg forward making a small half-circle in the air (ct and), moving diagonally forward L, step on R foot across in front of L foot (cts 1, 2), step L foot to L (ct 3), step R foot across in front of L foot again (cts 4, 5), and hop on R foot lifting L foot backward from the hip (ct 6) (2 meas. of waltz time). Starting from Second Position the arms go through First Position to Third Position Amplified with L arm up, palms down, and the trunk and head are bent to R and back; the face may be turned toward or away from the lifted arm.

Repeat moving diagonally forward R, starting L foot, with a previous swing of the L foot forward in a small half-circle in the air.

EXERCISE 33.

Details

The direction of progression is in a zigzag forward, and the effort in this case should be to make the zigzag wide, rather than to move forward fast, as pupils are inclined to do. The steps should be done with all possible lightness. To bring this about spring up from the floor on cts 1 and 4, which are the two accents and the two possible high points of the exercise. On ct 3 the legs should be together in the air in First Position for an instant as if a cut were being made there. When hopping keep the leg extended backward as long as possible in order to preserve the beauty of an arabesque which is too soon lost if the leg be allowed to swing forward immediately. Do not make the semi-circle forward until just before ct 1; then do it quickly with a free movement from the hip, swinging the leg out sideward before bringing it forward. ¶ The arms should move with accents corresponding to those of the steps, viz., there should be one wave-like motion on ct 1 to bring them to First Position, and another on ct 4 to take them to Third.

Variation

Take each first step across behind instead of across in front; but make each third step across in front as above. Thus the steps are taken across behind, to side and across in front. The forward progression cannot be as rapid as before.

Expression

Think of the dash and flight of the swallow, who loves to careen in great curves and swoop in long slanting lines through the air.

34

THE SECRET

Four steps forward, point forward-and-back twice.

Aim: Dexterity. Daintiness. Expression of capriciousness.

Music: Staccato 2/4 time.

Formation: A circle, all facing in line of direction.

The Exercise

Take 4 steps forward, starting R foot (4 cts, 2 meas.). The ensuing steps are in brief: Point R foot forward and back, L foot marking time in place; and in detail: Step forward onto R toe (ct 1), step back on L foot (ct and), step back on R toe (ct 2), step forward on L foot in same place as before (ct and), step forward on R toe (ct 3), step on L foot in same place as before (ct and), point R foot back without putting any weight on it (ct 4) and hold (ct and), finishing the second 2 measures. During the first 2 the arms are in Second Position, palms down, and wave slightly from the shoulders with each step, while the head and trunk are erect and facing forward. During the first 3 counts of the second 2 measures the L arm is extended forward head-high, R arm down and backward, both palms are down, the trunk is bent to R and slightly forward, and the face

looks out under L hand. On ct 4 turn the palms up and bend the body back, with the chest much lifted and the face looking up.

Repeat as long as desirable, always starting R foot. After that the exercise may be repeated, starting always with L foot.

Details

The first 4 steps are lyric walking steps, done with a gaiety that is helped by accented arm movements. When pointing the foot reach far forward and bend far back, even flexing the supporting knee to increase the space covered. ¶ The sudden and rather exaggerated movement of throwing back the head and elevating the chest (on ct 4) should be made with the softness of relaxation to avoid jerkiness.

Expression

A pleasing secret known only to yourself may be the inspiration of this exercise. When "marking time" the noiseless movements of the feet, the stealthy bend of the body and a mysterious mien all speak of secretiveness; the sudden little burst of glee at the end reveals that the secret is a jolly one.

35

ABANDON

Step, swing and slide, hop, forward.

Aim: Lightness. Plasticity and quickness of body movement. Freedom. Abandon.

Music: Waltz or non-legato 6/8, 4/4 or 2/4 time.

Formation: A circle, all facing in line of direction.

The Exercise

Step forward on R foot, swing L foot forward and hop on R foot (cts 1, 2, 3), step forward on L foot and hop lifting R foot backward (cts 4, 5, 6). During cts 1, 2, 3 the arms are in Third Position with R arm up, palms in, and the trunk and head bent L; during cts 4, 5, 6 the arms are Third Position Amplified with L arm up (not in opposition) the palms are down, and the trunk and head bent to R and back.

Repeat 8 times or more, starting R foot, then after a moment's pause repeat as many times more starting L foot.

Details

The knee of leg that swings forward should be bent at an angle of 90° more or less, but the backward lifted leg should be only slightly

bent. ¶ In the second arabesque the L arm should be almost straight and lifted quite high. The trunk and head are in constant action in bending from side to side, and, when the leg is lifted backward, in bending backward as well, to make a continuous curve of the head, trunk and leg. The face turns from side to side to look either toward or away from a lifted arm.

A feeling of freedom of the entire body will make this a most exhilarating exercise. Fling the body with apparent recklessness from one arabesque to the other, but at the same time have in mind a clear vision of the beautiful lines of each.

Expression

Think that you are wild and free, as free as a lightly clad being of that Arcadian Age when men delighted in their own strength and in the unhampered use of every part of their pliant bodies.

36

THE PILGRIMAGE

Three steps, curving an arm overhead; repeat, extending the other arm forward.

Aim: Study of attitudes. Expression of sadness. Slow, smooth movement of the arms.

Music: Slow, legato 4/4 or 2/4 time expressing sadness.

Formation: A circle, all facing in line of direction.

The Exercise

Take three slow steps forward starting R foot (cts 1, 2, 3), and pause on R foot (ct 4). During these 3 counts slowly curve the L arm over the head vertically, covering the face, and lift the R arm sideward a very little, about 15°. Hold this attitude on ct 4. Take 3 steps forward starting L foot (cts 5, 6, 7) and pause on L foot (ct 8). During these 3 counts lower the L arm forward and downward, then swing it backward and swing R arm forward shoulder high, palm down. Hold this attitude on ct 8.

Repeat all as many times as desirable, each time starting R foot. The exercise may then be repeated, starting always with L foot.

Details

In the first attitude the L arm should be curved so closely around the head as almost

to touch it; the head and shoulders at this time are bowed forward and the trunk bent a little to L. In the second attitude the trunk and head assume an erect position, with a slight bend to R, and the face is lifted, though the eyes look horizontally forward. Note that in changing their positions the arms move forward and back in vertical planes.

Variation

Take one step forward on R foot and rest, slowly curving L arm overhead and bending the head far back (4 cts); then take 3 steps forward starting L foot and finish with R arm forward and L back, but with the head and upper part of the trunk drooping forward.

Expression

A pilgrim traveling to some shrine to atone for his sins is depicted in this slow, halting march. The first attitude expresses a gentle sadness, which should appear in the face also. In the second attitude the arm points toward the goal, while the face expresses longing to reach it.

37

FALTERING FOOT-STEPS

Two balance polka steps, three steps forward and rest on both toes.

Aim: Elevation on the toes. Staccato movement. Daintiness. Expression of capriciousness.

Music: Staccato 2/4 time.

Formation: A circle, all facing in line of direction.

The Exercise

Step forward on the ball of R foot (ct 1), transfer the weight back onto L foot (ct and), transfer the weight forward onto R foot again (ct 2), repeat starting L foot (cts 3 and 4), take 3 steps forward, starting R foot and taking the third step immediately in front of L foot (ct 5, 6, 7), rest on the balls of both feet, with the legs close together and the knees straight (ct 8; 4 meas.).

The arms are used in opposition to the feet, thus: on cts 1, 2 the L arm is extended forward head-high, the R arm backward and slightly downward, both palms are down, the trunk is slightly bent and twisted to R and the head is turned to look back over R shoulder; on cts 3, 4 this position is reversed; on cts 5, 6 the

arms and body remain as they are; on ct 7 this position is reversed again, but now with more of a twist of the trunk, and with the face looking almost backward. If a group of dancers were doing this in circular formation the shoulders of all would now be facing out.

Repeat starting with L foot (the foot which is now behind) and continue starting with R and L feet alternately.

Variation

Instead of finishing on the balls of both feet, finish on the ball of R foot, with L foot backward a trifle above the floor, the arms lifted forward in a high First Position Amplified with palms up, the back being arched and the face looking up.

Expression

A nymph is teaching a satyr babe to walk. She goes in front to lead him, shortening her steps to match his little ones; ever and anon she looks back at him to encourage him, then turns again forward to say to someone (his father, perhaps): "See how well he is doing!"

EXERCISE 38.

38

AN EDDYING STREAM

Step to side, step across, turn in place with little steps.

Aim: Grace. Sideward and backward bending. Looking toward an audience when starting to turn.

Music: 4/4 or 6/8 time with a running accompaniment.

Formation: A circle, all facing center.

The Exercise

Step R foot to R and rest (cts 1, 2), step L foot across in front of R foot and rest (cts 3, 4), step R foot to R and immediately afterward step L foot behind R foot and, keeping the feet in this position, turn completely around to R with many little steps on the toes, finishing on the toes (cts 5—8). The arms start from Second Position, go to a crossed First Position with R arm on top (cts 1, 2), to Third Position Amplified with R arm up (cts 3, 4) and last are crossed in Fifth Position (cts 5—8). The trunk and head bend to L all the time.

Repeat starting R foot and moving to R as long as desirable; then after a pause repeat moving to L, starting L foot.

Details

If the shoulders face the center, as they should, there will be a strong twist of the trunk on the second step. The arms should make a small wave-like motion from the shoulder on each of the first four counts. When turning rise high on the toes, with the legs close together and knees straight. The arms at this time should be crossed overhead, with the hands drooping from the wrists, utterly relaxed, palms down. The trunk and head should be bent backward as well as twisted and bent to L, and the face should look over L shoulder. A beginner may hold this position of the body for the entire time of turning; but an advanced student should slowly bend the trunk and head to R during the second half of the turn, imparting a spiral movement to the torso.

Expression

Think that you are a bit of driftwood floating down a stream, your arms showing the motion of the water, and that you come to an eddy which turns you gently about and passes you on.

Variation

Do the exercise twice as fast, to 6/8 or waltz time, doing step swing, step hop to begin, instead of two slow steps. Performed thus the exercise will suggest a tempestuous, fast-running stream, a bubbling torrent of water.

39

PAGAN REVELS

Four skipping steps forward and four back.

Aim: Freedom of the leg at the hip-joint. Dexterity. Plasticity of the body. Abandon.

Music: Staccato 2/4 or 6/8 time.

Formation: A circle, all facing inward.

The Exercise

Move forward to the center of the circle thus: Make a half-circle forward in the air with R foot, the while hopping on L foot (ct and), step on R foot across in front of L foot (ct 1); repeat with L foot, starting with a half-circle in the air with L leg (cts and, 2; 1st meas.); repeat all (2nd meas.). Whenever stepping on R foot the arms are in Third Position with L arm up and the trunk and head are bent to R; when stepping on L foot this position is reversed. Move backward toward the circumference of the circle with 4 skipping steps backward, starting R foot (3rd and 4th meas.). The trunk bends forward gradually, while the arms are at first extended forward at chest level and slowly opened to Second Position, then to Second Amplified. The palms are down and the arms wave slightly upward from the shoulder

with each skipping step. Repeat all of the above, 4 or 8 times in all, always starting R foot.

Details

In order to make large the demi-ronds de jambe (half-circles in the air), the leg should be lifted sideward first and afterward swung forward in an arc. The leg should be lifted about 2 feet above the floor, with the knee bent at an angle of about 135°. Each forward step should be taken across in front of the other foot, thus making the progression in a short zigzag. The emphasis should be laid on making the circles large, rather than on moving forward fast. ¶ The sideward bend of the trunk and head should be very pronounced, in fact every part of the body, trunk, arms and legs, should be making large, free motions simultaneously. Great relaxation is necessary to effect this freely and naturally. The face may look either away from or toward the lifted arm. ¶ The details of the backward movement are given in Exercise 9.

Variation

Two cross-step polkas forward and 4 skipping steps backward.

Expression

The spirit should be a frenzied abandonment to the joy of physical activity, a reversion to the wildness of our ancestors of a distant savage age.

EXERCISE 40.

40

NATURE WORSHIP

Two backward Pas de Basque, three steps forward and rise on toes.

Aim: Grace. Lyric movement. Expression. Elevation of chest. Training in slow rhythm.

Music: Slow waltz or other rhythmical 3/4 time.

Formation: A circle, all facing in line of direction.

The Exercise

Two backward pas de Basque in place (2 meas.), starting R foot (as in previous exercise), 3 lyric walking steps forward, starting R foot (cts 1. 2, 3), step on L foot beside R foot (1st pos.) and rise high on both toes with knees straight (ct 4), and hold this position (cts 5, 6; 2 meas.). On the first step forward lift both arms upward, keeping them parallel and somewhat curved, with the backs of the hands forward; this movement is a preparation for the following one. From this position bring the arms slowly down to chest level with the elbows nearly straight and the palms up, and throw the head far back, lifting the chest as much as possible. This position should be reached on ct 4 and held for cts 5, 6.

Repeat starting R foot again, and continue as long as desirable, starting R foot always.

Details

The details of the first part of this exercise are given under Exercise 26. In building the last attitude keep the elbows forward, and bend them still more when first starting to lower the arms. The backward movement of the head is a gradual one, terminating when the arms reach their position. It would be well to imagine that this unfolding movement of the arms and head is caused by the lifting of the chest.

Expression

If in the last attitude the face were turned toward the sun, one might have in mind the thought that the sun is our benefactor and friend, and as such may be loved and worshipped.

41

RETURNING AMAZONS

Step swing, and step leap, lifting the knees.

Aim: Lightness. Freedom. Abandon. Heroic carriage. Demonstration of daring.

Music: Vigorous 6/8, mazurka, waltz, 4/4 or 2/4 time.

Formation: A circle, all facing in line of direction.

The Exercise

Step forward on R foot, at the same moment lifting L knee forward and making a high hop on R foot (cts 1, 2, 3), step forward on L foot (cts 4, 5), leap forward onto R foot at the same time lifting L knee forward (ct 6). The arms remain in one position for these 6 counts, viz., the R arm high upward, palm forward, the L arm downward and backward.

Repeat starting L foot and reversing the positions of the arms. Continue starting R and L feet alternately as long as desirable.

Details

The main emphasis should be laid on hopping and leaping high. There is a moment during the leap when both knees should be

lifted forward with the feet drawn up beneath to add to the apparent height of the leap. ¶ When hopping bend slightly sideward at the waist toward the lifted foot, just enough to keep the body from looking stiff but not so much as to detract from the erect, heroic carriage desired. ¶ In changing positions the arms should swing forward and backward in vertical planes.

Expression

The women warriors, brave and strong, are returning from the field of their valor. Untirable, with unabated energy, they return rejoicing, covering the earth in bounding leaps.

42

TOSSING A BALL

Two steps forward, two back and one forward.

Aim: Dexterity. Expression in the arms. A lyric way of moving.

Music: Waltz time.

Formation: A circle, all facing in line of direction.

The Exercise

The first 2 steps are slow and the next 3 fast, as thus: Step R foot forward (cts 1, 2, 3), step L foot forward (cts 4, 5, 6), step R foot back (cts 7, 8), step L foot beside R foot (ct 9), step R foot forward (ct 10) and rest (cts 11, 12). During the 2 slow steps the R hand is extended forward a little higher than the head, and the L arm downward and backward a little below shoulder level. During the 3 quick steps the position of the arms is reversed, the change being made through First Position.

Repeat starting L foot, the L arm at first remaining up as in the previous measure; continue starting R and L feet alternately.

Details

The arms are not in opposition to the feet during the first step, but are so on the second

and fifth steps. The forward hand has the palm up during the 2 slow steps, and is lifted still higher and the hand bent back at the wrist on counts 4, 5, 6, at which time the head and trunk should be thrown back somewhat and the chest lifted. Just after reversing the position of the arms both have the palms down. ¶ The 3 quick steps should be done in a dancing manner, as if under an impulse to break away for a moment from the slowness of the pace.

Expression

Show in pantomime that you toss up and catch a ball, first with one hand, then with the other, taking the steps necessary in this pursuit. On the first measure toss the ball upward with R hand; on the second measure catch it in the R hand, reaching up to take it as it falls; on the third measure change it to the L hand; and on the fourth measure extend the L hand forward preparatory to tossing the ball up again.

43

DANCING SHADOWS

Step, swing (with a straight leg) and two steps.

Aim: Twisting of the trunk. High elevation on the toes. Lightness. Staccato movement. Expression of sprightliness.

Music: Staccato 2/4 time.

Formation: A circle, all facing in line of direction.

The Exercise

Part 1. Step forward on R foot (ct 1), swing L foot forward waist-high with the knee straight, and at the same time rise high on the toe of R foot (ct and), take 2 steps forward (L and R; cts 2, and). The arms are in First Position when stepping; when swinging the L leg forward the R arm is extended forward head-high, and the L arm downward and backward, at which time the trunk and head are twisted and bent to R as far as possible. ¶ Repeat all starting L foot, and continue alternating R and L feet as long as desirable.

Part 2. Do the same exercise with hopping instead of rising on the toe. This may follow immediately after Part 1, since the music is the same, or it may be taught in another lesson as a separate exercise.

Details

Take the arabesque quickly and with vim, then hold it motionless so that it may be clearly seen. Let the arms, which are nearly straight, assist in lifting the body quickly, whether rising on the toe or hopping. Note that the arms swing in a vertical plane directed forward and backward, as do the legs, both together making the arabesque narrow, flat, and fantastic.

Expression

Think of a shadow on a screen, and try to spread yourself out to be equally flat, so that, viewed from the side, you present an array of arms and legs set at interesting angles, while from in front you are so attenuated that you can scarcely be seen.

EXERCISE 44.

44

THE CRESCENT MOON

Balance to R and L and turn with a waltz step.

Aim: Grace. Lyric movement. Plasticity in the trunk and neck.

Music: Slow waltz or other rhythmical 3/4 time.

Formation: A circle, all facing in line of direction.

The Exercises

Balance to R and L as in Exercise 25, but in different directions, i. e., diagonally forward R the first time and diagonally forward L the second time (2 meas.). Then move forward with what is similar to one waltz turn to R, starting R foot, with the single difference that each second step is taken behind instead of in front (2 meas.). During the first waltz step the R arm is in Fifth Position, palm out, the L hand rests lightly against the R upper arm, the L elbow lifted, the trunk and head are bent far to L and back and the face looks over L shoulder. During the second waltz step reverse this position, bending equally far to R.

Expression

A priestess of Diana is dancing by the light of her adored goddess, the new moon, whose crescent shape she symbolizes in curves of her own body.

45

A DIRGE

Three steps forward, arms up; repeat, arms clasping head.

Aim: The depiction of tragedy.

Music: "Ase's Tod," by Grieg, or any other slow, solemn march.

Formation: A circle, all facing in line of direction.

The Exercise

The first half of this exercise is identical with Exercise 15. In the second half the steps are the same, starting L foot, but the attitude used is different, as follows: Bring the arms slowly down from the lifted position of the first attitude, curve them over the head, almost touching it, with the elbows forward, palms in and wrists crossed, and at the same time slowly lower the head; on ct 3 suddenly clasp the head with both arms and simultanesously allow it, and the upper part of the trunk, to collapse forward.

Continue alternating the two attitudes.

Expression

The first attitude is expressive of prayer; the second, of abandonment to grief.

46

BOUNDING ALONG

Step, swing, step, leap.

Aim: Lightness. Dexterity. Ability to cover space. Keeping time to the music.

Music: A light mazurka or other piece in sharply accented 3/4 time. 2/4 time may be used for simplicity.

Formation: A circle, all facing in line of direction.

The Exercise

Step forward on R foot and hop, swinging L leg forward with knee only slightly bent (ct 1, 2, 3), step forward on L foot (ct 4, 5), and leap forward onto R foot leaving L foot extended backward (ct 6). On cts 1—5 the arms are in Third Position with R arm up, the palms in; on ct 6 the position of the arms is reversed, but this time they take an Amplified Third Position with the palms down.

Repeat starting L foot, at first keeping the arms in the position of the previous ct 6, except for turning the palms in. Continue starting with R and L feet alternately.

Details

The picture constantly presented is that of a runner with one leg outstretched in prepara-

tion for the next step. The first time that this aspect is seen is on the hop, the second is in the leap. ¶ The position of the arms changes materially only on each ct 6, the leap. During the first 5 counts the trunk and head bend slightly to L (when starting R foot), the face looking either toward or away from the lifted arm; on ct 6 the trunk and head may be thrown back slightly.

Expression

A traveler to some longed-for goal yearns to attain it quickly; but anticipation makes him so happy that he must gambol in going, this not impeding his progress.

47

FINGER EXERCISE

Aim: To make the hands supple, and hence able to be graceful and expressive.

Music: Slow waltz or other rhythmical 3/4 time.

Formation: In lines, all facing forward.

The Exercise

We have here the same kind of motion as in Exercise 23, but the action is now confined to the wrist and hand, with some necessary movement at the elbow. ¶ Stand on L foot when practicing with R hand, and vice versa; let the unused arm hang at the side. Lift the arm forward about chest-high with the elbow bent at 45°, more or less, and the hand drooping from the wrist, utterly relaxed (preparation). Lower the wrist and at the same time raise the hand and allow the fingers to curl up (ct 1); lower the hand to a horizontal position and in connection with this movement uncurl the fingers, straightening out the joints one at a time, beginning with those nearest the wrist (ct 2); lift the wrist, bending the hand down and keeping the fingers straight at first, though soon relaxing them (ct 3). Repeat these 3 counts 8 times or more, then do the same with L hand, then with both hands together if desired. But

the hands seem more filled with mind when the thought is concentrated on one at a time.

Details

This exercise follows the same plan as that of waving the arms as a whole when the wave began at a central point and passed outward. Here we regard the wrist as the starting point in order to get the most benefit from practice, ignoring the fact that each upward and downward movement of the wrist is caused by elbow motion. Think that the wrist leads each motion, whether down or up, and that the other joints follow in order of nearness to the wrist, never catching up to it. This exercise is a particularly valuable one, since it embodies (in a much exaggerated form) the principle that the wrist leads in all graceful gestures of the arms.

Expression

We must say that the crawl of a snake best conveys the idea of the kind of motion desired here. It is not a pleasant thought, nor is the exercise pleasant to look upon, although highly valuable for acquiring technique. ¶ The pupil must try to feel each joint as it bends or unbends and put his will into it to make it move at its proper time. Thus he will acquire that **control** which is technique.

48

TWO BUTTERFLIES

Circling with the wrists.

Aim: Flexibility of the wrists.

Music: A waltz with runs in the melody.

Formation: In lines, all facing forward.

The Exercise

With one hand. Stand on L foot with R leg relaxed and pointed diagonally backward. Let the L arm hang at the side and raise the R arm forward about 18 inches in front of the chest, then move it as follows: Start an inward circle with the hand toward the chest with palm in; as the hand approaches the outer half of the circle turn the palm directly outward, then, when beginning the second circle, turn the palm in again. To restate this more briefly, the forearm rotates as the wrist circles, and the palm is turned in for the inner half and out for the outer half of each circle. Two measures of music are used for each revolution.

Repeat 8 times or more with R hand, then stand on R foot and repeat an equal number of times with L hand.

With both hands. Stand with the weight on either foot, with the other pointed back. Raise

both hands forward, with palms in and wrists crossed and almost touching, the R hand being the nearer to the chest. Start an inward circle with R hand, and when about half a circle has been made start circling with L hand in the same direction, and continue as long as desirable, L hand following R and remaining always half a circle behind it. The wrists should remain quite close together and the turnings of the palms in and out should be made as before when one hand was used. But now the circlings should be so fast as to require only one measure of music for a complete revolution.

Expression

Have you seen two butterflies circling round and round each other in the sunlight? Think of them when you do this exercise.

49

WAVELETS

Moving the arms from a crossed Fifth Position to Second Position.

Aim: Lightness. Abandon. Ability to cover space.

Music: Any composition having continuous runs in either accompaniment or melody.

Formation: In lines, all facing forward.

The Exercise

Stand on one foot throughout the exercise, with the other foot pointed diagonally backward, relaxed. Before starting raise the arms to Fifth Position with wrists crossed, palms turned in toward the face and hands drooping slightly. ¶ Make very small, almost invisible, wave-like motions of the entire arms, originating in the shoulders, and at the same time gradually change the position of the arms, thus: bring them down in front of the face, keeping the elbows at first near together, then letting them open; now, when the hands are about on a level with the neck, begin to open them sideward to Second Position with palms down. From this point, still continuing the wave-like motions, turn the palms slowly upward and lift the arms slowly sideward and upward to a crossed Fifth Position, that of starting.

Details

The trunk should be bent sideward slightly, toward the foot which is behind. The face should look upward toward the hands when these are lifted, and at this time the chest should be much elevated. When the arms are opened to Second Position the eyes should follow the R hand (in case the R foot is behind).

Continue as long as desirable this slow evolution of the arms from one position to the other. The slower the evolution and the smaller the waves the more benefit will be derived. The teacher may well set the pace for the class by doing the exercise with them.

Expression

Think that little rippling wavelets are continually running along your arms and passing off at your finger-tips; try to feel the waves through every inch of your arms and fingers. When you can feel thus you will almost believe that you can **think** with your arms; and then they will be expressive.

50

GATHERING GRAPES

Two arm positions alternately.

Aim: See exercise 23.

Music: Waltz time.

Formation: In lines, all facing forward.

The Exercise

Before starting stand on R foot with ball of L foot resting on the floor in Second Position and entire L leg relaxed. Raise the arms to Second Position, palms forward. Bring them to First Position with a wave-like motion from the shoulders (cts 1, 2, 3), with another wave-like motion (on cts 4, 5, 6) swing the R arm across in front of the body toward L, higher than the head, and swing L arm to Second Position, at the same time turning the shoulders somewhat to L. During the above two measures the weight should have been gradually transferred to L foot, leaving R foot in Second Position with knee relaxed. This completes the first half of the exercise. Bring the arms to First Position as before (cts 1, 2, 3), and on cts 4, 5, 6 turn the shoulders somewhat to R and extend the L arm downward and forward toward the audience, somewhat below waist level, palm up, and

swing the R arm downward and backward, palm up, at the same level. During these two measures the weight should have been transferred to R foot again, leaving L foot pointed in Second Position.

Repeat the above 4 measures 4 or 8 times, then stop the music, reverse the starting position and repeat the exercise, this time with the L arm extended up in the first attitude and the R arm forward in the second.

Details

While the shoulders turn from side to side the face stays looking forward, which means that the neck is twisting constantly. Bending of the trunk and head from side to side is also continuous, to the L when the shoulders are turned to R, and vice versa. There is an accent of the arms on ct 1 of each measure, and an attitude is completed on ct 1 of every alternate measure.

Expression

Standing under a vine-covered arbor, you reach up to pluck a bunch of luscious grapes (2 meas.), which you drop into a basket at your feet (2 meas.), and you do so with the joyousness of one who anticipates a feast at the end of the day's labor. But do not analyze the movements too closely or you will find that there is no economy of motion here, Efficiency having been unknown in Arcady.

51

POISING

Balancing on the ball of one foot.

Aim: Balance. Repose. Study of arabesques.

Music: A melody with a running accompaniment.

Formation: In lines, all facing forward.

The Exercise

Stand for 4 or 8 counts on the ball of R foot with L leg lifted backward, the arms in Third Position Amplified with R arm up, and the trunk and head bent a little to L; then hold the same position on L foot for an equal number of counts, and continue alternating R and L.

Details

Stand on the whole sole of the foot with the other foot lifted, or resting on the floor behind, until the balance is found, then rise slowly onto the ball of the foot. A high carriage of the chest, a straight supporting knee, and the thought of "rising up" are all large aids in keeping the balance; but **calmness** avails more than all.

Expression

Think that you are poised as lightly and easily as a seagull on top of a ship's mast. Take it for granted that you can stand thus for as long as you like; never permit yourself to think of falling.

First Variation. Sacrificing art for simplicity of execution one may stand always on the whole sole of the foot.

Second Variation. Other arabesques than the one described may be used.

Third Variation. Changing from one arabesque to another while standing on one foot (either sole or ball position) makes a very difficult, but beneficial, exercise.

52

SEAGULLS

Two backward pas de Basque and a long bend.

Aim: Strong and supple legs. Balance. Slow rhythm. Dexterity.

Music: Slow waltz or other rhythmical 3/4 time.

Formation: In lines, all facing forward.

The Exercise

The 2 backward pas de Basque and the accompanying arm movements are identical with those in Exercise 26. Start this with R foot (6 cts, 2 meas.). Make a very long step diagonally forward R on R foot, bending R knee as much as possible, keeping L foot on the floor with L knee straight and crossing the arms lightly on the chest (ct 1); hold this position (cts 2, 3); push up from the floor with R foot by straightening the R knee (ct 4); bring the R foot to First Position and rise on both toes, bringing the arms to Second Position, palms down (ct 5); hold this attitude (ct 6).

Repeat starting L foot, and continue alternating R and L feet.

Details

The long step should be taken courageously, with an actual lifting of the foot rather than with a timid sliding along the floor. The former is really the easier way, since it insures better balance; and in addition it makes possible a longer step. The toe and knee of the active leg should be turned out to point in the direction of stepping. The stationary foot should rest on the floor on the whole length of its inner side, a position which helps to keep the knee straight. The secret of springing up easily and in good form from the long bend is to make the R leg (when stepping to the R) do all the work, the straight L leg merely acting as a lever. ¶ The arms, when making the long bend are crossed at the wrists and held a few inches in front of the chest, the elbows falling naturally downward, the palms turned in, the hands drooping toward the chest with fingers curved and lightly touching it. Build this arm position slowly and deliberately and at the same time elevate the chest, lift the face and bend the head and trunk a little to L. On rising from the bend the arms open forward slowly, as the petals of a flower unfold, then go to Second Position with wrists drooping, at which time the head droops toward the R, the trunk also bending to R, and the face looks downward toward the place of rest of a moment ago—which now seems so far away.

Expression

Have you ever, watching the seagulls hover over the waves, seen them all at one moment settle down upon the water, to rest lightly, with folded wings? Imagine, pupils, that you are a flock of sea-birds. Try to settle down as lightly as they do, and (what is harder) to rise again as easily.

53

MESSAGES TO THE BIRDS

Step across behind, to side, and across in front.

Aim: Grace. Slow rhythm. Control. Sideward bending.

Music: Slow waltz or other rhythmical 3/4 time.

Formation: In lines, all facing forward.

The Exercise

Before starting stand on L foot with R foot pointed across behind, arms in Third Position Amplified with R arm up, palms down, trunk and head bent far to L, and head looking upward toward R.

Take 3 steps moving toward L thus: Step R foot across behind L foot (ct 1), step L foot to L (ct 2), step R foot across in front of L foot, bending R knee slightly after stepping, and lifting the L foot backward from the knee (ct 3). During these 3 counts the position of the arms and body is slowly reversed.

Repeat starting L foot and moving toward R, and continue starting with R and L feet alternately.

Details

There is a movement of rising and falling here, the rise being in the first 2 steps, which

are taken high on the toes with straight knees, and the fall being on the third step, when the heel is lowered and the supporting knee bent, as if the weight were suddenly dropped onto this foot. The free foot is lifted almost knee-high and close to the supporting leg, with the lifted knee turned out. Be sure not to "toe in" on the third step. ¶ When stepping back on R foot make an upward wave-like motion with the R arm, the palm turned out, and immediately afterward start to lower the R arm. The carriage should be erect always and there may be even a slight bending backward on each ct 3.

Expression

Send a message to the birds, or the angels, on each upward wave of an arm; follow its flight with your eyes to see that it reach its destination.

54

ARABESQUES

Slide, hop four times, moving backward and turning twice around; slide, hop, step, step, twice, moving diagonally forward to R and L.

Aim: Flexibility of the trunk and neck. Lightness. Backward lifting of the leg.

Music: Quick waltz or non-legato 4/4 or 2/4 time.

Formation: In lines, all facing forward.

The Exercise

Step back on R foot and hop, lifting L foot backward and starting to turn to R (cts 1, 2, 3), repeat on L foot completing the turn to R (cts 4, 5, 6) and repeat all (cts 7—12), thus completing 4 measures of waltz music. When hopping on R foot the arms are in Fourth Position with R arm up and palms in, the trunk and head are bent far to L and back and the face looks forward over L shoulder; when hopping on L foot this position is reversed. Moving diagonally forward R, slide hop on R foot lifting L foot backward (cts 1, 2, 3), and take 2 steps (L foot, ct 4, 5; R foot, ct 6), and repeat starting L foot and moving diagonally forward L (cts 7—12), thus completing the second 4 measures of music. On counts 1—6 the

arms are extended diagonally forward and upward to R, being parallel with palms out, the L arm considerably lower than the R, and the trunk and head are bent to L.

Repeat from the beginning, starting R foot again. After a pause in the music the exercise may be repeated starting L foot.

Details

When turning, the body and neck should be full of action, bending quickly and just as much as possible. Do not forget to bend backward as well as sideward; neither fail to bend as much on the second half of each turn as on the first half; there is always a tendency to neglect this second bending. When hopping, whether on R or on L foot, the body should be presented sidewise to the audience, to show to the best advantage the curves of the arabesque. Covering considerable space gives vivacity to the exercise and makes the bendings seem easier. Be sure to lift the leg backward from the hip rather than from the knee. Spring up from the floor with each step, in moving both forward and back.

Expression

If you watch a fish that leaps out of the water in a still, twilight evening, to catch an insect—or is it perhaps just to dive into the air, as we like to do into the water?—you will see the very curves that we are trying to re-

produce in this arabesque. The fish, bending sideways, makes a distinct and beautiful curl of his body; then like a flash he bends the opposite way, just before falling back into the water. A snake can bend in every direction, but the flattened body of a fish is adapted only to this curl to either side.

EXERCISE 55 (A).

EXERCISE 55 (B).

55

EBB AND FLOW

Three steps forward and rise on the toes; the same back.

Aim: Strong and supple feet. Plasticity of the whole body. Slow rhythm in the arms. Legato and lyric quality of movement. Elevation of the chest.

Music: Slow waltz or other rhythmical 3/4 time.

Formation: In lines, all facing forward.

The Exercise

Step R foot forward (ct 1), step L foot forward (ct and), step R foot forward and immediately bring L foot up to R foot in First Position and rise on the toes (ct 2), lower the heels (ct 3). From Second Position the arms rise during cts 1, and, 2 to Fifth Position Amplified, palms up, and the trunk and head bend to L and somewhat back. Repeat the same steps backward starting L foot (3 cts). The arms move to Second Position Amplified, palms down and the trunk and head bend sideward to R.

Details

There is motion here in two directions—the forward and backward progression of the steps

and the upward and downward movement of rising on the toes and lowering the heels. Try to blend both together into one smoothly undulating motion.

The chest should be much elevated in both of the attitudes. In the first one the lifted arms and a slight backward bend make this easy, but in the second a little will power will be needed to push the chest out forward when bending sideward, although the arms being back of the shoulder line helps considerably. The face looks upward to L in the first attitude and downward to R in the second.

Expression

Think of a large, slow wave that flows up the beach, then slowly recedes, only to surge forward again a moment later; and so on until you tire of imitating the tireless ocean.

56

THE DEATH OF SUMMER

Falling sideward and remaining on the floor, relaxed.

Aim: Relaxation and expression.

Music: A song-like melody with a running accompaniment.

Formation: In lines, all facing forward.

The Exercise

Preparation: Stand with the weight on L foot, R foot pointed a little back, the arms in a low Second Position, and the whole body as relaxed as possible while maintaining a standing position. ¶ Slowly fall sideward toward R, thus: Slide R foot across behind L foot toward L side, and simultaneously bend the supporting L knee as much as possible, then fall to the floor as if collapsing, landing on the R hip and R hand, R elbow remaining straight; immediately after reaching the floor straighten out the L leg sideward above the R leg which is bent. While falling slowly raise the L arm forward and upward (palm in) in a lifeless way, and look upward as if appealing for help. A moment later lower this arm and the head at first slowly, then devitalize them utterly, allowing them to fall forward. Remaining on the floor for the rest of the time, slowly and

lifelessly lift the L arm and the head, then let them fall again. Repeat this faint revival several times, the pupils either choosing their own time or all watching the teacher for an indication. ¶ To rise, draw L foot up and come to a kneeling position on R knee, then stand up on L foot.

Expression

Summer is dying, and with her die all the green things of earth. She grieves to depart this world and pleads to stay a little longer. But we who are wiser do not feel her sorrow, for we know that green leaves now dying will soon be resurrected in autumn colors more brilliant than any Summer knew.

57

LULLABY

Balance forward and back, then kneel.

Aim: Relaxation. Slow, controlled movement. Strong legs.

Music: Slow waltz or other rhythmical 3/4 time.

Formation: In lines, all facing forward.

The Exercise

Step R foot forward (ct 1), bring L foot up to R foot and rise on the toes (ct 2), lower the heels (ct 3; 1st meas.); repeat starting L foot back (2nd meas.). Step R foot back and kneel very slowly on R knee, settling backward either a little way or until actually sitting on R foot. Do not finish this attitude until ct 1 of the 4th measure; hold it with perfect repose on ct 2; and rise quickly on L foot on ct 3. ¶ The arms for the 1st measure are in Fifth Position Amplified, palms up, and the trunk and head are bent to L and somewhat back, the chest being much elevated. For the 2nd measure the arms are Second Position Amplified, the trunk and head bent to R, and the face turned a little to R. When kneeling bring the R arm forward to First Position, leave the L arm in Second Position, turn both palms up,

then slowly bend far forward, lowering the arms and head until (on the 4th meas.) the backs of the hands rest on the floor and the trunk and head are fallen forward. Remain thus, utterly devitalized, for one count; then rise swiftly and step forward to begin a repetition of the exercise, executing these last two movements like one large swing upward and forward.

Repeat the exercise 4 or 8 times in all, always starting with R foot.

Expression

Imagine that one of the dreams of your childhood has come true—that you are playing among the clouds of the sunset. Weary at last of climbing their gold and silver battlements, you sink down to rest in comfort in a fleecy white cloud.

EXERCISE 58.

PART III—ADVANCED EXERCISES

58

AS PAN WALKS

Step forward and rise on the toe.

Aim: Strong feet. High elevation on the toes. Balance. Twisting of the trunk. Opposition. Staccato motion. Expression of sprightliness.

Music: Staccato 2/4 time.

Formation: A circle, all facing in line of direction.

The Exercise

Step forward on R foot (ct 1), and rise on the R toe lifting the L knee forward (ct 2). On ct 1 the arms are in First Position and the trunk and head are erect and facing forward; on ct 2 the R arm is lifted forward head-high, L arm is extended backward and downward, both palms are down and the head and trunk are twisted and bent to L.

Repeat starting L foot, and continue alternating R and L feet.

Details

The arabesque should be built swiftly, then held motionless, the movements of the legs,

arms and body being all sharply staccato. Rise as high as possible on the toe, and keep the supporting knee straight. The lifted knee should be so sharply bent that the foot, which is stretched down, almost touches the supporting leg. The arms, which are almost straight, form together a continuous slanting line, which may be broken at the ends by drooping the hands, making the attitude fantastic. The shoulders should be twisted so far that they line in the direction of progression. The head also is twisted in the same direction, and the face may look down at the ground to add an unusual note.

Expression

Keep in mind the grotesque and gleeful Pan, and endeavor to imitate him with his bent figure, fantastic twists and angles, abrupt, quick-moving ways, and mischievous nature.

Variation

A light hop may be substituted for the rise on the toe. This may be given as a second part to the original exercise, or as a separate one.

59

WHIRLING LEAVES

Running with turning.

Aim: Lightness. Daintiness. Dexterity.

Music: 2/4 or 4/4 time having a running accompaniment, or runs in the melody.

Formation: A circle, all facing in line of direction.

The Exercise

A general impression of this exercise is: Run 4 steps forward, make a half-turn and run backward 4 steps, make another half-turn and run forward 4, etc. In its actual steps this all is: Run 3 steps forward, starting R foot (cts 1, 2, 3), make a half-turn to R and step on L foot backward in line of direction (ct 4), run backward 2 steps (R and L; cts 5, 6), make a half-turn to R and take 2 steps forward in line of direction (ct 7, 8). When running forward the R arm is extended forward head-high, palm down, and the L arm downward and backward, continuing the line of R arm; when running backwards the arms are in Fifth Position.

Continue for as long as desirable, turning to R always. Then the exercise may be repeated starting L foot and turning to L.

Details

The steps should be taken on the toes, with a springiness from the arch and ankle. All should be separate, distinct, like staccato notes in music, and as light and noiseless as if the playing were pianissimo. The effect to be produced is of a slow, continuous turning, while progressing rather fast.

First Variation. One may turn faster than just described, making a half-turn with every 3 steps. Begin with 3 forward, then take 3 back, 3 forward, etc. This turning is of course out of cadence with the music, but still its continuous evenness gives the dancer a pleasurable sensation.

Second Variation. Turn as often as possible and run in doubled time, i. e., taking 2 steps to each count. To obviate dizziness the turn should be practiced for a few measures only to one side, and then after a pause to the other side.

Third Variation. This has the aim of bringing alertness and a quick response to orders, as well as of adding merriment to the lesson. While the class runs in the rhythm of the original exercise the teacher may call "Turn L," "Half-turn L," "Turn R," or "Half-turn R." The response or lack of it which is evidenced by each pupil will show the individual's wide-awakeness. It may be added that the teacher

must be on the alert himself, to call for a right-hand turn when advancing on R foot, L on L foot, and the reverse when moving backwards.

Expression

When on a quiet day the leaves fall from the trees they turn slowly over and over before reaching the ground, and are sometimes borne along on a gentle breeze as they turn. Like this are the first two exercises. On a stormy day the wind seizes the leaves and tosses them about or spins them in little whorls. Thus is the third exercise.

60

A MERMAID RISING ON THE SEA

Four steps forward and turn on both feet.

Aim: Plasticity of the trunk and neck. Balance. Expression. Adagio and legato movement. Control.

Music: Slow, legato 6/8 or 4/4 time. (Both will be considered as having two counts to a measure.)

Formation: A circle, all facing in line of direction.

The Exercise

Take 4 steps forward starting R foot (4 cts; 2 meas.), with arms in Second Position, palms down. Cross R foot behind L foot as far as possible. Rise on both toes, the feet about 12 inches apart, and turn completely around to R, finishing with the weight forward on R foot and L foot pointed across behind (4 cts). On the first part of the turn the arms are crossed on the chest and the trunk and head are bent to L and back; on the second part the arms go to Third Position with L arm up, palms down, and the trunk and head are bent to R and back.

Repeat starting L foot, and continue alternating R and L feet.

The exercise may be simplified by taking 3 steps only before turning; this will make the turn to the same side always.

Details

The arms wave very gently from the shoulder with each step. Make both the turning and the transfer of weight very slow and gradual. The movements of the trunk and head should be equally slow; in fact the whole body should evolve from one pose to another without a jerk or a single instant of inaction; the trunk reverses its bending without a noticeable pause. When starting to turn look toward L as long as possible, and finish looking forward. The arms are to be crossed on the chest barely touching it, the palms in, the wrists drooping and the elbows directed downward.

Expression

A mermaid rises to the crest of a wave to look about and spy some caravel. But first her long, golden hair, entangled about her face, she draws aside, better to scan the far horizon.

61

THE GOLDEN APPLES

Three running steps and hop, leaning forward.

Aim: Forward bending. Dexterity. Lightness. Balance.

Music: 4/4 or 2/4 time.

Formation: A circle, all facing in line of direction.

The Exercise

Run 3 steps forward starting R foot (cts 1, 2, 3), hop on R foot, leaning forward and lifting L foot backward (ct 4). On cts 1, 2 hold the arms in Second Position with palms down; on ct 3 lean forward to touch the floor with L hand just in front of R foot, R arm remaining in Second Position.

Repeat starting L foot and continue alternating R and L.

Details

The dancer should run with an erect carriage for the first 2 steps, then bend so far forward that the trunk and backward lifted leg are approximately horizontal. This leg should, however, not be straightened out backward, but should bend somewhat to give a more nat-

ural look. The arms should sweep down to the floor, then up forward, as if actually picking something up; and this should be done on the run, not impeding the forward movement of the dancer.

Variation

Do the exercise once starting R foot (1 meas.) and then repeat the same steps starting L foot but finishing with the body erect, the head thrown back, the chest lifted, the face looking up and the R arm thrown high upward with the palm forward. Repeat all, starting R foot again.

Expression

Think that you are Atalanta, who racing with Hippomenes could not resist the temptation to pick up the golden apples which he threw on the ground, for all the cost of the momentary retardations.

62

SHEPHERD'S LILT

Step swing, two steps forward, and a pivot turn.

Aim: Accentuation of steps. A lyric way of moving.

Music: 6/8, mazurka, or waltz time.

Formation: A circle, all facing in line of direction.

The Exercise

Step forward on R foot and hop, swinging L foot forward with the knee only slightly bent (cts 1, 2, 3), step forward on L foot (cts 4, 5), and step forward on R foot (ct 6). The arms are in Third Position with R arm up and the trunk and head are bent to L. Turn in place once around to L as follows: step on L foot, rising high onto the toe with a straight supporting knee and lifting the R leg backward from the hip a very little (cts 1, 2), step on R foot, from the toe down, just behind L heel (ct 3) and repeat these 2 steps completing the turn (cts 4, 5, 6). Note that the accent of rising and falling is directly opposite to that found in the usual pivot turn: here the **upward** impulse is on the accent of the music. When turning the arms are in Fourth Position with L arm up, the trunk and head are bent far to

EXERCISE 62 (A).

EXERCISE 62 (B).

R and back, and the face is turned to look over R shoulder.

Repeat all, starting L foot and turning to R, and continue starting with R and L feet alternately.

Variation

An imaginary pipe may be played while turning, or played all the time. To do this hold the hands out forward as if holding a single pipe, one hand being about 18 inches from the mouth and the other half-way between it and the mouth. When turning to L the L hand should be in front, and vice versa. To make the pipe seem almost visible bend the wrists back and curve the fingers, and be sure that the mouth and the bent finger-tips are all in one straight line.

Expression

We see a lazy shepherd on a summer day cavorting as he goes. The strangely accented air that he plays on his pipe sets him dancing as he leads his sheep.

63

ELFIN PRANKS

Leap to side, lifting the free foot across in front, then step across in front.

Aim: Dexterity. Lightness. Accented movement. Abandon. Daring. Endurance.

Music: 3/4 mazurka rhythm.

Formation: A circle, all facing out.

The Exercise

Make a short leap on R foot to R, at the same time lifting L foot across in front of R foot with the knee almost straight (ct 1), pause in this position (ct 2), and step on L foot across in front of R foot (ct 3). Starting from First Position the arms open, on ct 1, to Third Position Amplified with R arm up and palms down; they remain there on ct 2 and return to First Position (a preparatory movement) on ct 3. The head and trunk are bent far to L all the time.

Repeat starting R foot as long as desirable; then, after resting a moment, repeat starting L foot and moving to L, still facing out.

Details

Think of making the movements clear cut and decisive rather than of covering space.

EXERCISE 63.

The principal attitude should be completed swiftly (on ct 1) and then held without motion. The dancer should lean so far sideward as to appear in constant danger of falling. In addition to sideward bending there is a continual twisting in the same direction, from the fact that the shoulders face in one direction while the steps progress in another. The foot should be lifted forward about 18 inches above the floor, with the knee nearly straight, but the supporting knee may bend considerably. The arms, being nearly straight, form together a slanting line which is approximately at right angles to the slanting line of the lifted leg and sideward bent torso. The trunk may be partially straightened (raised) on each ct 3, to make the exercise easier.

Expression

Think of a quick-moving, sportive, mischievous little elf frolicking about in an exuberance of high spirits, and performing exploits of daring for the entertainment of the other elves.

64

HAPPY-GO-LUCKY

One polka, step, and leap.

Aim: Dexterity. Balance. Control. Lightness.

Music: Non-legato 2/4 time.

Formation: A circle, all facing in line of direction.

The Exercise

One polka step forward thus: Step R foot directly forward (ct 1), step L foot behind R foot (ct and), step forward on R foot (ct 2), step forward on L foot (ct 3), leap forward onto R foot leaving L foot extended backward (ct 4; 2 meas.). On cts 1, and, 2 the L arm is extended forward head-high, the R arm backward a little below shoulder level, both palms down; on ct 3 the position of the arms is reversed; on ct 4 it is reversed again, but this time the forward arm is thrown up high, with palm forward.

Repeat starting L foot and continue starting with R and L feet alternately.

Details

The polka step should be done on the balls of the feet, and may begin with a hop to make

the steps lighter. At this time the head and trunk should be bent to R, and the face turned to look under the L arm. Spring up from the floor with the next step, the take-off for the leap. The spirit of the exercise does not, however, demand leaping high or far; the attention should be given rather to making a beautiful arabesque on landing, with the back arched to make a continuous curve of the head, trunk and backward-lifted leg. Relaxation will make the leaping easy and graceful. ¶ Note that the arms have a continuous forward and backward swinging which is in opposition to the movements of the legs.

Expression

These jolly little steps signify that the world may wag as it will—"What's the odds so long as you're happy?"

65

THE WINGED MERCURY

Hop, slide, hop.

Aim: Ability to cover space. Lightness. Plasticity. Dexterity. Opposition. Bending toward a backward lifted leg. Abandon.

Music: A mazurka or waltz.

Formation: A circle, all facing in line of direction.

The Exercise

This is the same exercise as No. 18, save that an extra hop is slipped in before the slide, thus: hop on L foot, with R foot lifted forward a few inches above the floor, and immediately slide or step forward on R foot (cts 1, 2) and hop on R foot with L foot lifted backward (ct 3). Repeat on L foot and continue alternating R and L. The hop and slide on ct 1, 2 are so run together as to seem to be executed in one count; then a slight pause follows before the hop on ct 3. The positions of arms and body are as in Exercise 18. The steps and rhythm are the same as for a Polish chassé, but the accent, position of arms and body and the atmosphere surrounding the exercise are so different that the resemblance to the Polish character is obliterated. It becomes merely slide hop, with an especial lightness and covering of space.

Expression

Think of the Wingèd Mercury, who half runs, half flies on his errands for the gods. If you can fly far enough you can actually feel that little wings are growing on your heels.

Racing

Competition's stimulus may be used to compel the taking of large, free steps, as well as to provide a pleasing diversion. This exercise can be adapted for a race down the hall with chassés. Two or more girls may race at a time, and then the winners, if the contest is to be carried to a finish. Or the pupils may make their records one at a time, by counting the chassés which they must use to cover the length of the hall.

66

CROSSING THE BROOK

Step forward and rest on R toe, repeat on L toe, three steps forward and rest on R toe.

Aim: Balance. High elevation on the toes.

Music: 3/4 or 6/8 time.

Formation: A circle, all facing in line of direction.

The Exercise

Step forward on the toe of R foot and rest, with L foot lifted backward (cts 1, 2, 3), repeat on L foot (cts 4, 5, 6), step forward on R foot (cts 7, 8), step L foot beside R foot (ct 9), step forward on R toe and rest with L foot lifted backward (ct 10, 11, 12). Whenever standing on the toe the trunk should be inclined forward, the face looking down. The arms on the first step are in Third Position Amplified, with L arm up and palms down; the trunk is inclined to R (toward the supporting foot) as well as forward; this position is reversed for the second step and slowly reversed once more for the last step.

Repeat starting L foot, and continue starting R and L feet alternately.

EXERCISE 66.

Details

Step on the whole sole of the foot before rising on the toe, but rise so soon after stepping that the flat foot position is hardly to be noticed. Keep the supporting knee straight. This method of stepping will insure balance. Take each of the slow steps a little across in front of the other foot (a procedure unusual in Greek dancing) and bend toward the foot which bears the weight—another exception to the usual rule. When standing on the toe lean forward until the body and the backward lifted leg are tilted at an angle of about 45°. This requires, and develops, balance. Do the three quick steps with great lightness by springing up from the first one so that the feet may be together in the air for an instant before landing.

Expression

You are crossing a brook over stepping stones. Step daintily, so as not to bruise your bare feet, and choose your steps carefully lest you slip and fall into the water.

67

CHASING A WILL-O'-THE-WISP

A running waltz forward and slide hop.

Aim: Accentuation of steps. Quickness. Dexterity. Lightness in running.

Music: A waltz or a light, quick mazurka.

Formation: A circle, all facing in line of direction.

The Exercise

Move diagonally forward R, starting R foot, with 3 running steps executed like waltz steps, except that the last one is forward instead of "change" (1st meas.); repeat diagonally forward L starting L foot (2nd meas.); repeat directly forward starting R foot (3rd meas.) and slide hop forward on L foot, lifting R foot backward (4th meas.). The arms are in Third Position Amplified with R arm up and the trunk and head bent to L for the first measure, this position is reversed for the second measure, for the third the arms are in Second Position, palms down, and the trunk is inclined very slightly forward, while for the fourth measure the arms are in Fifth Position Amplified, and the head and trunk are thrown far back.

Repeat as long as desirable starting R foot each time, and then the exercise may be repeated starting L foot always.

Details

Students who know the Polish pas marché will perceive a resemblance to the running waltz used here. For this waltz is in detail: make a very gentle leap diagonally forward onto R foot, at the same time bringing L foot forward preparatory to stepping on it (ct 1), step L foot across in front of R foot, immediately afterward rising on the toe (ct 2), and step forward on R foot with an accent, as if lightly falling onto it (ct 3). The first 2 steps should be taken so nearly together as to seem on one count, and then a pause should follow before the third step. The onward movement of the exercise as a whole is not retarded, but rather helped, by these pauses and accents. ¶ The face may look away from or toward the lifted arm; the two effects are different and equally beautiful.

Variation

Slide hop, hop, hop and a rest for 2 counts may be substituted for the third waltz step and slide hop. In this case the exercise will begin with R and L feet alternately.

Expression

Think of that dancing phosphorescent light, the Will-o'-the-wisp, that plays over the marshes on a dark night and lures the traveller astray, with its false promise of a human habitation amid the waste.

68

"COME" AND "GO"

Three runs and hop, beckoning forward; repeat with repelling gesture backward.

Aim: Pantomimic expression. Study of arabesques.

Music: Non-legato 2/4 or 4/4 time.

Formation: A circle, all facing in line of direction.

The Exercise

Take 3 running steps forward starting R foot (ct 1, 2, 3) and hop on R foot lifting L foot backward (ct 4). In these counts make a motion of beckoning, by lifting the arms forward and upward, parallel with palms up; on ct 4 finish with a strong inward movement which curves the arms. The chest and face are lifted and the back is arched. Repeat the same steps starting L foot, and finish on ct 4 in the following arabesque: the body leans forward, at the same time the head and trunk are twisted and bent so far to R that the dancer can look backward; the arms are both extended backward on the R side, parallel; the palms are turned out and the hands bent back as if pushing something away.

Repeat as long as desirable, always starting

EXERCISE 68 (A).

EXERCISE 63 (B).

R foot, and then after a pause repeat starting L foot.

Details

The dancer should trip along with a steady onward movement unimpeded by hopping.

Expression

A nymph is pursued by a faun, that man creature of the woods who is at once her plague and playmate. Fleeing she calls for help, yet seems in no distress. The coy look which she turns on her pursuer from time to time suggests that she would not mind being—even hopes to be caught.

69
THE WINDING PATH

Step forward, across, across again and leap to side.

Aim: Dexterity. Suppleness in the trunk and neck. Lightness. Freedom.

Music: Semi-staccato 2/4 time.

Formation: A circle, all facing in line of direction.

The Exercise

Step on R foot diagonally forward R (ct 1), step L foot forward across in front of R foot (ct 2), step R foot forward across in front of L foot (ct 3), and leap diagonally forward L onto L foot (ct 4), completing 2 measuers. The arms are in Second Position with palms forward, and the shoulders face forward on ct 1; arms are Lateral to R side and shoulders face R on ct 2; arms are Second Position, palms forward, and shoulders face forward on ct 3; R arm swings across in front of the body higher than the head, palm in, L arm remains in Second Position, and the shoulders face L on ct 4.

Repeat as long as desirable, always starting R foot; then after a pause repeat starting L foot.

Details

The progression is forward in a zigzag, the first 2 steps being diagonally forward R, the

next two diagonally forward L, and so on. Be sure to use a lyrical, springy walking step. Before leaping lift the L foot forward (as always), and after landing leave the R leg extended backward from the hip. But the leap need not be a high one in this case; the emphasis should be laid rather on taking a perfect position when landing, with the back arched and trunk twisted. The body as a whole turns continually from side to side, the turns following and accentuating the zigzag path of the feet. The face looks always forward, necessitating a continual turning of the head from side to side in opposition to the turns of the shoulders. These opposite turnings produce a sort of spiral twisting of the body, which is most beneficial in its effects. The trunk and head are continually **bending** as well as twisting from side to side, bending to L when the shoulders face R, and vice versa. On the leap the head and trunk are thrown back somewhat. The movements of the arms do not coïncide with the counts so accurately as described, but are so blended as to seem like a continuous swinging from side to side.

Expression

Think that you are hurrying to the rescue of someone held captive in the midst of an enchanted wood. Your feet keep to the path that winds in and out among the trees, while your eyes look ever ahead to discover the next turning, and your lifted arm brushes away the undergrowth that would hold you back.

70

A MERRY BREEZE

Step swing and three steps turning, twice; step swing and step leap, twice.

Aim: Lightness. Dexterity.

Music: Vigorous waltz or 6/8 time.

Formation: A circle, all facing in line of direction.

The Exercise

Step swing on R foot, with lifted knee only slightly bent, starting to turn to R (cts 2, 3), take 3 little steps in place, starting L foot, completing the turn (cts 4, 5, 6); repeat all, starting R foot again (cts 7—12), completing 4 meas.). When hopping the arms are in Third Position with R arm up, both palms in, and the trunk and head are bent considerably to L and back. Just before repeating the hop the arms make a preparatory movement to First Position. ¶ Now do step swing step leap twice, as in Exercise 46 (4 meas.), completing the 8 measures required for one execution of the exercise.

Repeat from the beginning, starting R foot again, and continue repeating as long as desirable. Then if desired repeat starting L foot always.

Variation

If a hop be substituted for the last leap the exercise can be repeated starting R and L feet alternately.

Expression

Try to be like a gay little breeze, which blows merrily along, and often in happy pranks spins around in little whorls, scattering all the light objects in its path.

71

ALIGHTING ON A TREE-TOP

Slide hop six times, then swing the leg forward and back.

Aim: Dexterity. Quickness. Balance. Lightness.

Music: A waltz or a light mazurka.

Formation: A circle, all facing in line of direction.

The Exercise

Slide hop forward starting R and L feet alternately, lifting the free foot backward and using the arms in Fifth Position Amplified (6 meas.). Step forward on R foot and hop swinging L foot forward with the knee only slightly bent (7th meas.), hop again on R foot swinging the L leg backward from the hip and finishing high on the R toe (8th meas.). On the 7th meas. the arms are in Third Position with R arm up, palms in, and the trunk and head are bent to L; on the 8th meas. this position is reversed, i. e., the arms are changed to Third Position with the L arm up and the trunk and head are bent to R.

Repeat all starting L foot and continue starting R and L feet alternately.

Details

During the first 6 meas. the arms should be used like wings, waving upward to Fifth Position Amplified on each ct 1 and downward to Second Position on each ct 3. On the 7th meas. swing the leg forward with the idea of preparing to swing it backward with great gusto. Make the two arabesques on the 7th and 8th meas. very distinct, bringing out clearly the contrast between them. The second is the climax of the exercise and should be built instantaneously, all the parts of the body, legs, trunk and arms snapping into their places at once on ct 1 and holding there motionless during cts 2, 3.

Expression

Think that you are a blackbird, a young newly fledged one with high ambition. You have often looked up at the tall trees and said to yourself without hope, "Will I ever be able to fly so high?" But one day you do fly along, and up and up, until at last, with a mighty effort, you alight on the very top branch of the tallest tree. From that point it is easy to travel to other tree-tops.

72

THE LIONESS

A long leap and two short running steps.

Aim: Lightness. Freedom. Large, heroic movement.

Music: Vigorous 2/4 or march time.

Formation: In single file diagonally across the room, since the exercise must be practiced progressing in a straight line. One, two or three pupils may leap at a time.

The Exercise

The arrangement of the steps to the music gives time for a very high jump, since 1 count of each measure is spent in the air. The dancer springs up from the floor on each ct 1 (the accent of the music), stays in the air on count "and," and takes 2 short steps on count "2 and" (the first of these being of course the landing from the leap). But since it is impossible to start off with a good leap we make preparatory steps as follows: Take 5 quick running steps forward, starting R foot; the 5th step (on R foot) is the take-off, or springing up, of the leap, which comes on the first count of a measure, as we have said. After this, spring up on ct 1 of each measure. The fact that the accent of the music comes on the

spring upward tends to make one leap high. For the proper use of the arms see Exercise 22.

Expression

Keep in mind the picture of a lioness springing at her prey. Or perhaps she is pursuing it through the tall grass of the African wilderness, where she cannot see her quarry unless she bounds up high from the ground at intervals. How lithe and graceful are her movements! Few of us have seen, or would care to see too close, a lioness leaping, but we have beheld the same supple grace in her diminutive cousin, the cat.

73

CATCHING A BUTTERFLY

Two running waltz steps forward, turn with one waltz step, and step and leap forward.

Aim: Accenting of steps. Dexterity. Lightness.

Music: A waltz or a light mazurka.

Formation: A circle, all facing in line of direction.

The Exercise

Do a running waltz step diagonally forward R, starting R foot (ct 1, 2, 3) and repeat diagonally forward L, starting L foot (ct 4, 5, 6). These steps and the accompanying arm movements are the same as those in the first two measures of Exercise 67. Make a complete turn to R with one waltz step only, starting R foot forward (ct 7, 8, 9), step forward on L foot (ct 10, 11) and make a high leap forward onto R foot, leaving L foot extended backward from the hip, as usual (ct 12). When turning the arms are in Fifth Position Amplified, and when leaping the L arm is extended forward as if to catch something, and the R arm is extended downward and backward.

Repeat all starting L foot, and continue starting R and L feet alternately.

Expression

You are trying to catch a dark-blue butterfly; but what a chase he leads you! He flies first one way, then the other, and turns you clear around as he starts to fly back and then on again as before, while you hie after him with a mighty leap. Ah, you missed him! Never mind, the lesson would have been over had you caught him.

74

EFFERVESCENCE

Step swing, step hop, and a leaping turn, from side to side.

Aim: Lightness. Dexterity. Freedom. Brilliancy. Abandon.

Music: Waltz time.

Formation: In lines, all facing forward.

The Exercise

Starting R foot, do step swing, step hop, moving sideward toward R as in Exercise 14 (2 meas.). Continue moving to R, while turning completely around to R with a **tour jeté**, thus: Step R foot to R, starting to turn to R (cts 1, 2), leap onto L foot, completing the turn to R (ct 3), step R foot to R and hop with L foot lifted backward (cts 4, 5, 6; 2 meas.). On cts 1, 2 the arms are in Second Position, on ct 3 in Fifth, and on cts 4, 5, 6 are extended diagonally upward to R in parallel lines, L arm being the lower; the trunk and head at this time are bent to L and back.

Repeat all to L starting L foot, and continue alternating to R and L.

Details

This exercise should be done with vigor, but without the least appearance of effort; energy

with relaxation is the end sought here. Spring up from the floor with each step and fling yourself with abandon from one arabesque to another, completing each quickly on ct 1 of its measure, as if the music provided but this one count. Think of leaping high, and of making a beautiful arabesque while in the air. At this time the back should be arched, one leg lifted backward from the hip in a graceful curve (though not so high as in ballet dancing), the face should be turned so as to look over a shoulder toward the audience, the head be thrown back and the arms make a circle overhead and well in front of the shoulder line.

Expression

Think of the spray, foamy, dancing, laughing, that is tossed high into the air when big waves dash against a rocky shore.

75

VICTORY

Step swing and three steps turning; step leap, step leap forward.

Aim: Height in hopping and leaping. Heroic bearing.

Music: Vigorous mazurka or 2/4 time.

Formation: A circle, all facing in line of direction.

The Exercise

Step forward on R foot and hop very high, turning completely around to R, if possible, with L knee lifted forward high and sharply bent (cts 1, 2, 3), and 3 little steps in place, or turning enough to complete the turn, starting L foot (cts 4, 5, 6). The R arm is extended straight upward with the hand closed as if brandishing a sword, the L arm is extended downward and backward, and the trunk and head are held erect and straight in order not to detract from the height of the hop (2 meas.). Step forward on R foot (cts 1, 2), make a high leap forward onto L foot (see Exercise 22) (ct 3) and repeat (cts 4, 5, 6). The arms are in Second Position, palms down on cts 1, 2, and wave upward to Fifth Position Amplified on ct 3; this is repeated on cts 4, 5, 6 (2 meas.).

Repeat all as many times as desirable, starting R foot always. The exercise may then be repeated starting L foot always.

Expression

What can bring more joy and pride than Victory? Carry yourself like a conqueror, feeling such in every inch, and let your enthusiasm lift your body up above the earth and your enemies, beyond mundane matters. Feel as tall and free and the Winged Victory, or like an Amazon who has performed valorous deeds.

76

PURSUIT

Three running steps and hop, leaning forward.

Aim: Dexterity, balance, lightness, and ability to cover space.

Music: Non-legato 4/4 or 2/4 time.

Formation: A circle, all facing in line of direction.

The Exercise

Before starting stand on L foot with R foot pointed backward, the R arm extended forward with elbow straight and palm down, the L hand resting lightly against the front of L shoulder and elbow lifted sideward at about 45 degrees.

Starting R foot take 3 running steps forward (3 cts) and hop on R foot, leaning far forward with L leg extended backward, L knee nearly straight (ct 4). During the first 3 counts slowly reverse the position of the arms, and hold the new position on ct 4.

Repeat starting L foot and continue starting R and L feet alternately as long as desirable.

Details

The ideal performance of this exercise is to lean so far forward that the trunk approaches

a horizontal position and the dancer seems to be always on the point of falling; to do this requires great strength and balance. The exercise is still beneficial and interesting, however, if one lean forward but a little, or only when hopping. ¶ The details of the arabesque taken on ct 3 are as follows: The face is lifted and looks forward, even when the trunk leans far forward, the chest is elevated, the back is arched, the forward-stretched arm and backward-stretched leg, together with the trunk form approximately a continuous straight line which is parallel to the floor. It is well to imagine this line to be horizontal, whether it is or not, since the thought tends to make it so. ¶ The arms should change position in the simplest manner possible, their only motion being forward and back, i. e., one bending while the other straightens.

Expression

Swift pursuit is the thought which urges the dancer onward and makes him lean forward with neck craned forward and hand outstretched to catch something that runs low on the ground before him, say a rabbit. It is a joyous chase!—for the one pursuing! What it may be to the little rabbit is quite a different story.

77

NONCHALANCE

Three fast and two slow steps sideward.

Aim: Sideward bending, with twisting of the trunk. Dancing slowly, yet with buoyancy.

Music: Lyric 2/4 time.

Formation: In lines, all facing forward.

The Exercise

Moving toward L, step R foot across behind L foot (ct 1), step L foot to L (ct 2), step R foot across in front of L foot, turning to face partially to L (ct 3), hop gently on R foot, lifting L foot backward (ct 4), step L foot to L and hop lifting R foot backward (cts 5, 6), step R foot across in front of L foot and hop lifting L foot backwards (cts 7, 8), On cts 1, 2 the arms are in Second Position, palms down; on cts 3, 4 they are in Lateral position to R and the trunk and head are bent and twisted to R; on cts 5, 6 this position is reversed; on cts 7, 8 the trunk is twisted so far to R that the shoulders face forward, and it is bent to R and back as far as possible, the face looks to R, the L arm is curved over the head vertically, so closely as almost to touch it, and the R arm is lifted sideward at about 45°.

Expression

This exercise is charming to all, and especially to lazy people. Such is the view of an outsider; the initiated know that it is difficult to dance slowly and yet lightly. However, there is a certain pleasure for the lazy, in dancing rather slowly, in a nonchalant way, while the music plays fast, emphasizing the good fortune of the dancers who can take it easy.

78

FICKLE FORTUNE

A three-step turn and two steps backwards.

Aim: Dancing slowly yet with buoyancy. Expression of playfulness.

Music: Lyric 2/4 time.

Formation: In lines, all facing forward.

The Exercise

Make three-quarters of a turn to R with 3 steps, starting R foot and progressing toward R (cts 1, 2, 3); while facing L hop gently on R foot lifting L foot forward a few inches from the floor with the knee nearly straight (ct 4); continuing to move backwards toward R of stage do step swing slowly in the same manner twice more (on L and R feet; cts 5—8). When turning the arms are overhead with the wrists crossed, palms in and hands drooping; the trunk and head are bent to L and back. When moving backwards the R hand is placed lightly against the back of the head, the elbow out sideward, L arm is extended forward at shoulder level with palm up and elbow very slightly bent; the trunk is inclined backward and the face is lifted and looks toward the L hand.

Repeat starting L foot and moving to L, this time making a half-turn only. Continue start-

ing R and L feet alternately and making half turns.

Expression

Fickle Fortune lures men on with false hopes; she offers gifts without intention of giving. Witness her friendly, outstretched hand —but note also her retreating footsteps.

QUALITIES IMPARTED

The following list gives the serial numbers of the exercises which induce the qualities named, as their main or subordinate purpose.

Exercise Nos.

Abandon.....See Freedom

Adagio (slow) movement...26 (var.), 27 (var), 60, 51 (3d var.)

Backward bending.....16, 30, 32, 34, 38, 40, 44, 54

Balance or Poise.....17, 19, 51, 52, 61, 66, 71, 76

Daintiness and Spriteliness...7, 9, 10, 17, 20, 34, 58, 62

Dexterity in the feet.....29 (part 6), 32, 39, 42, 46, 59, 63, 64, 67, 69, 71, 73, 76

Dexterity of the body.....11, 12, 18, 34, 54, 63, 65, 69

Elevation of the chest.....21, 24, 25, 27, 32, 40, 55

Elevation on the toes...17, 19, 21, 29, 40, 51, 58, 62, 71

Freedom and Abandon.....6, 11, 12, 14, 18, 22, 33, 35, 39, 41, 54, 63, 65, 69, 74

Lightness.....6, 9, 11, 14, 18, 22, 28, 31, 33, 35, 41, 46, 63, 65, 70, 71, 72, 73, 74, 75

Lyric or legato movement..24, 26, 40, 42, 44, 53, 55, 57

Opposition, teaching of.....2, 7, 11, 12, 16, 19, 30, 58

Pantomime.....3, 8, 15, 21, 31, 34, 36, 42, 45, 50, 66, 68

Plasticity of Arms.....9, 23, 24, 28, 47, 48, 49, 50

Plasticity of Body....11, 12, 18, 24, 25, 28, 35, 39, 44, 50, 54, 60, 69

Poise .....See Balance

Relaxation.....1, 11, 23, 54, 56, 57

Sideward Bending.....4, 7, 10, 25, 26, 27, 53

Slow movement.....See Adagio movement

Spriteliness .....See Daintiness

Staccato movement.....7, 9, 10, 17, 58

Strong and supple feet....2, 17, 19, 21, 25, 51, 55, 58, 63

Strong Legs.....30, 52, 57, 61, 76

Twisting the Trunk.....13, 14, 16, 17, 38, 43, 58

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Maid-of-Honor. Nat'l mazur. p s 4.
Krakowiak. Nat'l peas. dg. 2-3.
Stach i Zośka. Char. p d 2-3.
Obertass. Rollicking dg 2-3
Jolly Cortège. Peas. dg 2-3.
Polonaise. Nat'l ballroom g. 1.

RUSSIA

Plyasováia. Handkerchief sg 2.
Ukrainsky. Playful rustic sg 2.
Russian Bride's Dance. s 2-3.
Polovetzian Girl's Dance. Graceful Tartar sg w veil, 2-3.
Lezginka. Wild Cauc., s 2-3.
Swadébnaia. Odd sg 2-3.
Russian Rhapsody. Pan-Russian; 1917 Revolution, sg 3.
The Red Sarafan. D-C sg 3.
Donskoi Cossack Dance. sg 3-4.
Russian Court Dance. p d 2.
Kasatchok. Nat'l peas. p d 2-3.
Slav Dance. For m & f., dg.
Russian Quadrille, 8 cpls, 2
A Russian Wedding. g, 2-3.

The ORIENT

Moon Dance. Interpretive sg 2-3.
Cleopatra's Dance. Egypt, sg 3.
Salammbô. Carthaginian, s 3.
Anitra's Dance. Arabia, sg 3-4.
Enchantress. w a bird, p s 4.
The Blue Veil. Attractive sg.

JAPAN

The Waterfall. Interp. sg 1-2.

NATIONAL, CHARACTERISTIC AND DEMI-CHARACTER DANCES—*Continued.*

Saibara. Favorite fan p sg 1-2.
Japanese Lanterns. s, good g, 2.
Cherry Blossoms. Pretty p d 1-2.
Japanese Group Dance. Parasol figure g for 8 or 16; 1; $2.

AMERICA

Over There. sg, 2-2. Des.
La Paloma. Mexican s 3.
The Inca Princess. s 3.
La Créole. Character sg 3-4.
Her Warrior. Indian p d 2-3.
Hallowe'en Dance. Circular g 2.
America. Entertaining historical series of 6 s & 1 g, 2.

A GARLAND OF CHILD FANCIES. $4 EACH.

Easiest degree unless indicated.
Sea Shells. Popular, sg.
Dandelions. Quaint, sg.
The Fledgeling. Good, sg.
Cherubs. Sweet, sg.
Starlight. Dreamy, sg.
Waves at Play. Imitative, g.
Roundelay. Teachable, g.
The Rag Doll. w doll, sg.
La Petite Demoiselle. sg.
The Milkmaid. Descriptive sg.
The Fairy Boat. Popular, sg.
Spring Flowers. Pretty, sg.
Peek-a-boo. Adorable, sg.
White Butterflies. Playful sg.
The Moon. (speaking to it). sg.
The Green Bonnet. Quaint, sg.
A True Tale. sg.
Peter Rabbit. Comical, s 1-2.
A Little Sunbeam. sg. 1-2.

BALLETS

The Sun, or Earth's Awakening. Greek 1-3, spectacular, 51-94 f; ½ hr. $10.
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Christmas Festival Series of Sim. Cl. g's & p; 2-3; $5.

TOE DANCES. $4.

Vivacity. Délibes Pizzicato, s 3.
The Fire Bird. s.
The Olive Branch. s.
Winter. w, skating, s.
Swanhilda. s. waltz from Coppelia.
Rosebuds. 3 g.

FOLK DANCES

80c. each, *or less* where stated.

ITALY

Sorrentina. Lively, t, 2.

SPAIN

Zorongo. Showy, 3.
Manchegas (Seguidillas M) 3.
Tripoli-Trápola. From the Andalusian Gipsies, popular, 3.

The SOUTH SLAVS

Cola Serbianka. Serbian; 55c; 1.
Bulgarian Folk Dance. 55c; 1.
Croatian Folk Dance. 55c; 1.

OLD FRANCE

The Bridge of Avignon. 1.
Tourdion. A favorite. 2.
Le Tambourin. Gay; t, 2.
Fricassée. Soldier polka, 2.
Norman Folk Dance. Interesting, 2.

HUNGARY

Csehbogár. Popular, 55c; 1.
Ritka. Tuneful & popular, 3.

GREAT BRITAIN

Morris Dance. Regular g; 1; 30c.
Morris Dance. Circular, 1; 30c.
Old English Folk Dance. 1; 30c.
Maypole Dance. O. E., 1; 30c.
Old Rustic Dance. 1; 30c.
Thanksgiving Dance. (OE) 2; 55c.
Old Welsh Dance. Esp. pop. 2.
Highland Schottische. 2.
Irish Lilt. Young or old, 2; 55c.

The LOW COUNTRIES

Flemish Folk Dance. popular, 1.
Ostendaise. Belgian, milit., 2.
Wooden Shoes. Dutch, pop., 2.
The Windmill. Dutch, 3.

GERMANY

May Dance. Bowing, 1; 30c.
Westphalian Peasant Dance Waltz time, beautiful, 2.
Bavarian Folk Dance. Waltz, (hop); especially good, 1.

SCANDINAVIA

Long Dance. Swedish, 1; 30c.
Ring Dance. Swedish, 1; 30c.
First of May. w song, 1; 30c.
Mountain Trio. Norwegian, 2; 30c.

CZECHO-SLOVAKIA

Skákání Skoky. Polka, p. 1-2.
Baborák. To a slow waltz, 2.
Slovak Folk Dance. Military, 2.
Strasák. Polka, clapping, 2-3.

POLAND

Góralski Taniec. Esp. pop.
Cracovienne. 2; 55c.
Tatra Dance. Carpathian, 2.
Zbojecki. Carpathian, boys, 2.

LITHUANIA

Suktinis, polka, 1.
Klumpakojis. Quick polka, 1.
Kriputis. Clapping hands 1-2. These 3 dances together, $1.50.

RUSSIA

Snow Storm. Popular, p. 1.
Pletyonka. "Braiding." 1.
Lujock. Russian polka, 1
Khorovód. (The Crane) 1, 55c.
Troika. 2f to 1 m. pop. 1.
Utushka. Unusual & good. 1.
Kolomaika. Effective, 2-3.
Kukushka. The Cuckoo, 3.

AMERICA

Snake Dance. Indian, 0-1; 55c.
Scalp Dance. Indian p, 1; 55c.
Indian Maids. w quaint p. 1-2.
The Wheel. Athletic, m, 2; 30c.

CONTRA DANCES. 30c. Each.

Beaux of Oak Hill. 2.
Hewett's Fancy. Esp. good. 1.
Money Musk. 2.
Portland Fancy. 1.
Soldier's Joy. 1.
Off She Goes. 2.
Three-hand Ring. 2.
The Tempest (La Tempête) 1.
Windsor Terrace. 2.

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Music & descrip., $1 per D.
The Little Princess. 1.
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Sylvia Waltz. Adults too. 2.
Minuet-Waltz. 2-3.

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Furlana d. Italian, quick, 3.

Ta-Tao. Chinese, for exhibition, 2.

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NEW DANCES, 1920.

GREEK

Atalanta. s 3.
Springtime. s 3.
Evening Song. sg 2-3.
Pagan Dance. s 3.
La Campanella. sg 3.
May. s 3.
Friendship. d 2-3.
Farewell. g 2.
Sylvan Scene. g 2-3.
Sunlight Sketch. sg 2.
Dionysia. g 3.
Saturnalia (Bacchanale). g 3.

NATIONAL and DEMI-CHARACTER

Ozeidja. Egyptian, s 3.
Malagueña. Spanish Dance, s 3.
La Bourrée. Old French, sg 2.
Dunaia. Russian, sg 2.
The Gondolier. Italian, sg, 3.
Giselle. Austrian, sg 3.
Pavane. Old French, dg 2-3.
Pansky. Polish, dg 2-3.
Fête Hongroise. g of 12 couples 3.

SIMPLIFIED CLASSIC or ESTHETIC

Valse Aristocratique. sg 3.
Fleur-de-Lis. sg 3.
The Changeling. sg 1-2.
Four-Leaf Clover. sg 2.
Bluebells. March, g 2.
The Wishing Ring. g of 6, 2.

A GARLAND OF CHILD FANCIES

Apple Blossoms. sg 1.
Wood Sprites. sg 1.
Chiffonette. w scarfs, g 1.
The Dovecote. sg 1.
The Cavalry Man. sg 1.
Little Miss Dainty. sg 1.
Bouncing Betty. sg 1.
Lady Tulip. Dutch, sg 1.

CHARACTER

The Masque. s 3.
Chrysanthemum. Japanese, s 3.
Spring Day Dance. sg 2.
Christmas Dance. s 2-3.
Repartee. Waltz, d 2-3.

FOLK

Orlitza. Russian, 2.
Dobtchi. Arabian, 2.

BALLET

Les Sylphides. 15 minutes. For 11 dancers, 4 or more of them toe dancers.

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